TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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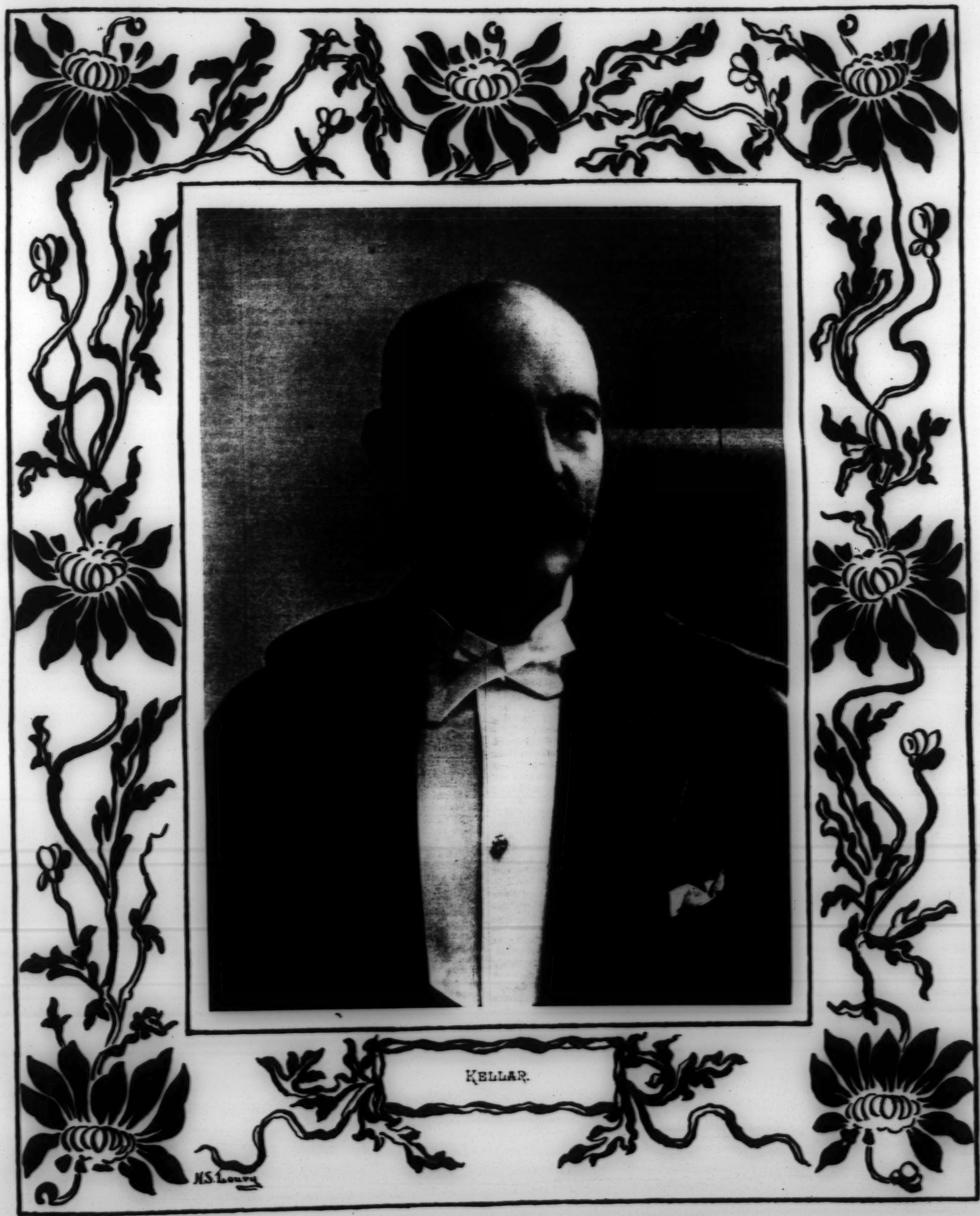

MIRROR INTERVIEWS.

Photo by Morrison.

MARY SHAW.

It was that hard-grained English philosopher, Thomas Carlyle, who said that a man intellectually great in one sphere might have been great in any other if his training and environments had led him in that other direction; thus, according to Carlyle, Byron might have been a great soldier and Napoleon a great poet. Whether this is true or not is a question which THE MIRROR interviewer leaves to greater minds. Nor is it his intention to compare Miss Shaw with Byron or Napoleon. He merely desires to record the impression that she is a woman of a mental balance and equipment that would have enabled her to have succeeded in almost any line of activity she might have undertaken. She is an excellent actress. She would undoubtedly have made an excellent schoolmarm, or business woman, or lecturer on woman's suffrage, if she had wanted to be any of these things. The American stage is to be congratulated upon the fact that she wanted to be an actress.

"I was never stage struck," she said to THE MIRROR man the other day. "When I was a girl I never used to lie awake nights dreaming about how grand it would be to be before the footlights. I presume I was too matter-of-fact for that. I went upon the stage in quite a cold-blooded fashion, because it seemed to offer me a good opportunity to achieve independence and make a career for myself. I had always lived in Boston, and naturally had a great many friends there. My father, moreover, was a man of influence, and so, when I made up my mind to be an actress it was an easy matter to get the ear of Mr. Field, manager of the Boston Theatre. A short time after my first meeting with him I was accepted as a regular member of the stock company and was given a really good part for my first appearance. I suspect now that I was given the role because my prominence in the cast would bring my friends to the theatre. However that may be, I played the part and was told that I did well with it. After that I didn't experience much difficulty in getting on. In the fifteen years since my debut I have never played an obscure part. I have never felt the grinding drudgery and the heartache of the ambitious woman who longs to speak, but is allowed to only think.

"I suppose I am fortunate in this, but perhaps the neighborhood in Boston in which I was born has something to do with it. That was a great neighborhood for incipient actors and actresses when I was a girl. Within a radius of a few blocks Nat Goodwin, Henry Dixey, Georgia Cayvan, Marie Jansen, Doftie Ulmer, and myself all lived when children. We played together, but I don't remember that any of us then showed any inclination toward the stage except that Nat Goodwin was a great youngster to speak pieces. He went to the Parker Fraternity Sunday School and was a star boy there because he was always ready to take a prominent part in the entertainments which the Sunday School used to give.

"But to return to that interesting theme, myself, if you are really sincere in saying you want me to enlarge upon the subject. I had had no dramatic training previous to my first appearance in Boston, and what I didn't know about the business would have filled a very large volume. But the old system of Saturday night benefits, at each of which a different play was produced, was still in vogue at the Boston Theatre, and these benefits, together with a season of old comedy, proved an excellent training for me. Afterward I was a season with Daly's company. I appeared in a play called Ye Earlie Trouble. I was Nina Gale-Haynes' leading woman. I was four years with Modjeska and one with Miss Marlowe. I was with Joseph Jefferson for two seasons. I originated the part of Roxy in Pudd'nhead Wilson and that of Margaret Doane in The Capitol. I was also a member of the company of the Theatre of Arts and Letters. I haven't attempted to give you these engagements in chronological order, but just as they have come into my mind. There have been others, but these are the more important ones, and make up my theatrical experience.

"But stop a moment. I had almost forgotten to mention one experience that taught me more than any other. That was my starring venture. The play was A Drop of Poison, a drama of much merit, by the German playwright, Oscar Blumenthal, and I feel confident that it would have succeeded if I had known then as much about the practical side of the profession as I do now. Then I knew nothing of it; now I know heaps. But even if the run of A Drop of Poison was not very long, the critics of Chicago, where the play received its first American production, spoke very kindly of both the drama and myself.

"As I look back at it now I find that one of the most enjoyable periods of my theatrical life was the four years I spent with Modjeska. Her company was one of the finest and best balanced I have ever seen, and we were all very congenial to each other. Indeed, we had a sort of club, and I will never forget the good times we had while traveling about in our private car. Most of us were known by a nick-name that was supposed to hit off some personal characteristic, and we were very good-humored but unsparing critics of each other's idiosyncrasies. I remember that I had been engaged by Daniel Frohman just before I became a member of Modjeska's company. I was sitting in a theatre one day when her manager greeted me, and said:

"'By the way, Miss Shaw, do you think you could play Modjeska's leading business?'

"'Why, certainly,' I answered.

"My experience at the time was hardly sufficient to justify me in making this reply, but one of my qualities is self-confidence, you know. The manager and I talked the matter over and he made me an offer. Then I explained the situation to Mr. Frohman and he very kindly released me from my contract with him. After Modjeska disbanded her company several of us, including Robert Taber, were engaged by Julia Marlowe. I don't believe they will object now if I tell you how Miss Marlowe and Mr. Taber regarded one another when they first met. To state it briefly, there was no love lost between them. 'Bob,' as we called him, always had a strong personality, which was apt to inspire in others pronounced feelings of some sort. Well, those of Miss Marlowe toward her leading man did not at first resemble Juliet's feelings toward Romeo. I have heard her say, 'I wish your friend would get his hair cut,' and make other slightly sarcastic remarks. But when she knew him better she began to appreciate his fine personal character and artistic temperament, and—well, you know the result.

"I feel that I owe much to my engagement with Modjeska, because it gave me opportunities to play many classic characters, including most of the lighter women of Shakespeare. I have even essayed occasionally the heavier roles, and have played Lady Macbeth. You think I would do well in the part. It is curious, but everybody says the same thing, for the reason, I suppose, that I have a rather strong face and figure. As a matter of fact I have not an atom of tragedy in my make up. My spirit is that of comedy. My temperament is not at all emotional, and yet managers and everybody else seem to have the idea that I am best fitted for strong emotional roles. Some part of this sort is mentioned, and I am told that I would look it to perfection.

"And this matter of appearance seems to be the keynote of acting nowadays. Actors and actresses are being measured more and more by physical standards. A manager will send instructions to his agent to this effect: 'I want a man of five feet ten inches, broad shoulders, light hair and blue eyes.' The question is not so much can the actor act the part, but does he look it. He is given parts to play that he 'looks,' and if he should want to branch out and enlarge his experience by playing roles of another kind the manager regards him coldly and says, in effect, 'I know what you can do and what you can't do; get back into your groove.' The actor has his bread and butter to consider, and usually gets back, with the result that a process of crystallization sets in, he loses his plasticity, and his art suffers. This, of course, applies to the women as well as to the men. I have myself experienced it. The managers want me to play emotional roles, yet my ambition has been to be a high comedienne.

"I do not blame the managers. In many cases they are correct in their judgment of an actor or actress; moreover, they are not in the business for their health, nor for the elevation of the art of acting. They cannot afford to take unnecessary risks. What the American stage needs most of all is a standard of dramatic art, a theatre that could be wholly independent of the box-office. The ill-fated Theatre of Art and Letters with which I was connected was an embodiment of this idea, and I believe it would have been a success with sound, practical management. If it had been, and had become a permanent institution, I feel sure that it would have greatly raised the general public taste as to the drama. The Comédie-Française has done so in Paris. The commonest laborer of Paris will attend the performances there, and without understanding what it is all about will lean over in his seat and follow the words and movements of the actors with eager, strained ears and eyes. He feels instinctively that it is fine, and no false note escapes him. It is vastly different in this country. Very frequently I have heard educated men of affairs declare lightly that they prefer plays which are of the most frivolous and trivial kind. They know and care nothing for the drama as an art, and in their ignorance they are its worst enemies. But our public will undoubtedly become educated in this important sphere of artistic endeavor, and meanwhile we, who are working in it—we women particularly—should do all in our power to conserve its best elements. There are great temptations for women in the profession. They should remember the only enduring success is built upon the solid foundations of ability and industry and patience."

Miss Shaw said much more, of which autocratic space limitation forbids the reproduction. This is a matter for regret, because Miss Shaw's brain is teeming with ideas, and she expresses them delightfully.

The Bradley, Richmond, Ind., booking 1897-98.—***

RELIGION AND THE DRAMA.

Once upon a time a clown boasted to a tailor that he could make more money by his tricks and funny business in one hour than the tailor could earn in a whole day by his trade. Shortly after this a famine fell upon the land, and the people being unable to get along without clothing were compelled to maintain the tailor, while the poor clown died of starvation because his tricks and funny business were entirely dispensed with.

The moral of this very interesting fable is, doubtlessly, vividly apparent to a certain class of persons who believe that there should be no such things as tricks and funny business in this world, to the end that we all may enjoy the ecstatic solemnity of an eternal hereafter. I am constrained to believe, however, that the persons who lived in the times to which the fable applies must have been much more virtuous than we are, for now, although this country is passing through an industrial famine as it were, the clown seems to be getting along about as well as the tailor. There seems to be a general modification of opinion regarding the clown and his brother showman going on nowadays.

A very celebrated moral teacher of this country once said that "actors are sons of the devil and in league with hell." Had the same divine lived but a few days longer, he would have occupied a box at Daly's Theatre in New York, and still held his ecclesiastical title. And why shouldn't preachers go to the theatre? This thought occurred very forcibly to me one night last Winter when in a beastly state of intoxication I sat on the end of an empty beer keg in the center of a very large but exceedingly dilapidated bar room and mumbled out a few maudlin remarks written for me by a popular author. It was while in this condition that I raised my eyes and saw some fifteen hundred persons, all intensely looking at me, while among them, right down in front, there sat the popular preacher of the town and his family. The sight almost sobered me.

The story we were trying to tell by our acting is so simple that it has oftentimes been well told on the stage by persons who were not professional actors at all. It is so human and so natural. It is the history of two commonplace families in a New England village, yet it lights up the road to ruin—wrought ruin—with more impressive intensity than a thousand sermons preached by professional moralists.

Why does the impossible Monte Cristo draw so well? How is it with East Lynne, not to mention Uncle Tom's Cabin? Why are these plays so popular? There is but one reason. They are in reality great moral dramas, entirely within the comprehension of the multitude, telling in incisive and emphatic language the old, old story that vice and crime bring about their own punishment and that virtue shall triumph in the end. As a matter of absolute fact, experience has shown that plays which are good in a moral as well as in an artistic sense alone possess a lasting vitality.

The temple of the Drama has this advantage over the temple of Creed: We may see and learn a great moral lesson without going through the disciplinary ceremonies of orthodoxy, and we may laugh or cry as we will, all unrestrained by the gloom of an august sanctimonialism. This and much more came to my mind while, apparently in a state of beastly intoxication, I sat on the end of a beer keg in the old Jay play of Ten Nights in a Bar Room. For my own poor part, I would build immense tabernacles in all of our large cities where on Sunday all the actors who were unemployed on weekdays and all the preachers out of work on Sundays might enact the scenes of the grander moral dramas of the time, and all the world of the poor who were too ill clad to enter the gorgeous palaces of religion might be amused, instructed, and revived free of any cost whatever, and we, the people, should sustain it all.

THESPIS.

KELLAR.

Kellar, the magician, an excellent portrait of whom is to be found upon the first page of THE MIRROR this week, stands to-day at the head of the masters of mystery. Born at Erie, Pa., in 1849, he was apprenticed as a boy to a local druggist, but this line of effort proved distasteful and he ran away from home. Thus it was that the youthful Kellar reached the great metropolis by a freight train, and began selling newspapers in City Hall Park. Attracting the attention of a beneficent clergyman, he was adopted and taken to the home of his benefactor at Canandaigua, only to run away again as assistant to the Fakir of Ava, with whom he toured for two years, learning many conjuring points from the Fakir and picking up considerable magical information on his own hook.

At the age of nineteen, Kellar set out as a magician on his own account, but a knavish business manager left him high and dry in a Michigan town with a sheriff in possession of the magical apparatus. Undaunted, the rising Kellar undertook the business management of Davenport Brothers and Fay, in which capacity he visited Canada and Europe, and traveled all over America. Studying and observing continually, Kellar has given performances in almost every civilized section of the globe—in India, Thibet, Japan, China, Borneo, Java, and Australia, among other distant territories. From Buatier da Kolta and similar experts he has learned about all there is to be known concerning the mystic arts. Latterly he has added to his host of illusions a baffling array of experiments in hypnotism and in telepathy, being assisted in these by the beautiful and accomplished Mrs. Kellar.

Kellar has promised to introduce next season a programme of wonders that shall fairly eclipse anything heretofore presented in the line of magic, and there may be no doubt of his ability to do this if he be minded to try.

Mr. Doré Davidson invites offers.—***

PROFESSIONAL DOINGS.

Robert Drouet, at present leading man with the excellent Giffen and Neill Stock company, playing a Summer engagement in St. Paul, has not yet arranged for next season. The St. Paul *Globe* recently said of Mr. Drouet's performance in Men and Women: "He was happily cast in the role of William Prescott In the third act, where he discloses his guilt finally, he showed a depth of study and earnestness that won for him no small degree of favor, and it was no doubt due as much to the conscientious work of the actor as to the artifice of the dramatist that the climax of that scene was rewarded by an ovation the like of which is rarely seen in a St. Paul playhouse."

James K. Oliver, who contemplated riding his bicycle from Chicago to New York, has been compelled to abandon the idea on account of his aged mother's illness. Mr. Oliver expects to be able to report for duty August 15.

Millie Martin and Phil S. Greiner have organized The New Bad Boy company, which will take the road August 18 with fourteen people, new scenery, costumes, and paper. The season will run thirty-five weeks in one night and week stands. A majority of the company have been engaged and the time booked.

Charles H. Armitage, who has been, since the closing of Floy Crowell's season, in advance of Oscar P. Sisson, left that company at Waco, Tex., June 8, going to Syracuse, N. Y., where he will act as press agent of the New York State Fair, August 23-28, this being his third year in this position.

Hannah May Ingham resigned on June 12 her position as leading lady of the Manhattan Beach Stock company, at Denver, Col., giving the customary two weeks' notice.

Maurice Freeman's stock season at Worcester has broken records. The Fire Patrol was followed last week by Uncle Tom's Cabin, Mr. Freeman playing Tom with marked success, and Nadine Winston's Topsy being pronounced the best ever seen at Worcester. Camille is this week's bill.

Miss Loraine Hollis closed her regular season at Buffalo May 29, and accepted an engagement with J. H. Lane for a two weeks' season in Pennsylvania. Mr. Lane closed at Titusville June 12. Miss Hollis, who has been advised by her physician to rest for a few weeks, will go to Fort Erie.

Arthur C. Aiston will begin rehearsals for Tennessee's Pardner late in July. Manager Aiston has contracted to open the season for sixteen theatres during the first month of the company's tour, which commences in August.

Grant Parish is general manager for the steamer *Jane Moseley*, plying between Washington, D. C., and Colonial Beach, on the Potomac River.

Raymond Gilbert has closed a long and successful season as leading support with Walter Lawrence. He will rest at his home, Wallingford, Conn.

Owing to the sudden indisposition of Mary Sanders at the Castle Square Theatre, Boston, last Wednesday, Rose Morison played the part of Cinders in The Lost Paradise at three hours' notice, making a decided hit.

Paul Gilmore and Isabel Cooper, daughter of A. A. Cooper, a prominent resident of Dubuque, Iowa, were married at Dubuque on June 14.

Pauline French has gone to San Francisco, where, it is announced, she will soon be married.

Walter Allen has secured the rights to The Isle of Champagne, which he will send on tour this Summer.

The marriage of Edwin H. Price and Clara Rust, at Detroit, on May 2, is announced.

Arthur F. Warde and C. H. Beebe have leased The Nancy Hanks, and will send it on tour next season in the South and West.

One of the many bogus prize-fight vitascope exhibitions precipitated a riot at the Capital Theatre, Little Rock, Ark., on June 9. The performance was stopped and money refunded.

Edna Thompson and Stella Hutchinson, of New Brunswick, N. J., aged fourteen years each, left their homes on June 10 and returned later under police escort. They wanted to go on the stage, and ran away to join a traveling medicine show, under management of Diamond Jack Long, which had exhibited in the vicinity, and had proceeded to Perth Amboy, whither the two girls followed. Prompt action by the police blighted the immediate histrionic prospects of the young women.

Last week the Matinee Girl received about seventeen different reminders of the mistake she made in saying that the air ship at the Knickerbocker Theatre was the first one used in a theatrical production.

They came by mail. Some were indignant; all were reproachful. It is a dreadful thing to make a mistake in print that people read, isn't it?

When you are first told of your mistake you feel sorry, and apologize, and you hope the thing will blow over; but it won't. You hear of it again and again from all quarters of the earth. No one would ever write to you like that about any good thing you write. Oh, no!

By and by, when you think that at last it is all over, and the past is forgotten, you get a letter from the wilds of Wisconsin telling you about the mistake again.

Now it seems that air ships have been in plays and operas since time was. If Noah had any amateur theatricals in the ark, be sure the air ship was in it.

It is a theatrical chestnut, although a new invention in science—that is, new in its completion. I am so sorry I mentioned it at all.

How deserted Broadway looks since the theatres have closed up! At least since most of them have. There are others, I know.

The dining room of the Metropole Hotel has become a sort of theatrical annex of late, and at luncheon or dinner time you are sure to see some of the theatrical lights that are still in town.

The other night Madge Lessing was dining there all alone, while at another table sat three of the leading players in The Circus Girl. Actors do eat, after all!

Willie Badboy, the social kleptomaniac, as played by Dan Daly, has many living prototypes right here in New York.

With this difference, however: The man in the play steals while people are looking at him; the social thief waits until backs are turned.

I am not alluding now to your souvenir collector who gathers up a knife, fork or spoon from each Italian restaurant he visits. I have never been able to see the fun in that sort of thing myself, but some people do, and it is a comparatively harmless fad when compared with the operations of the social kleptomaniac.

The latter gets an entree into your home through his social connections, or those he poses as having. Then he commences to look around and see what he can pick up without exciting immediate comment.

If you are a woman he will say, "Can't I relieve you of that vinaigrette?" or "Let me carry your purse for you," or "Let me get that fan of yours repaired." You never see the things again. He has won them.

I saw a person of this sort pick up a pair of manicure scissors in my house the other afternoon and slip them in his pocket with all the deftness of a professional thief. The scissors were not in the place they should have been, but lay on a table.

After he went out I counted the spoons. They were all there, and I felt that I had gotten off cheaply. But all you actor chappies and chappiettes, look out for the social thief this Summer, for you will meet him by the sounding sea and on the mountain top, just the same as in New York, where the gold bricks grow.

I hope the time will come when roof gardens won't really open until July. I sneaked off the other night with a nice chappie I know, and we climbed up in a big elevator to where strains of Hungarian music were swelling out under the stars.

It went all right so long as the performers were fully dressed, although it was decidedly chilly. But about 8:45 a girl came out in a low-necked, no-sleeved dress and began to sing a song about the seaside and Summer breezes, and all that sort of thing, and while she sang she shivered in the most pathetic sort of way.

"Take me home, Charlie," I said. "I think we have an ice box of our own somewhere down stairs."

Isn't it perfectly delightful to hear of Gillette's success in London with Secret Service?

When the British lion gets up on his hind legs and howls about anything American you can make a note of it as being a good thing.

When I heard that Nat Goodwin had written the story of his life I rushed right down to Brentano's after a copy, for I knew that unless I got one early I might not have any at all. They have such a ridiculous way of suppressing things of late, haven't they?

But I found it wasn't out yet, and that it hadn't been heard of. Another newspaper rumor.

THE MATINEE GIRL.

JULIA ARTHUR'S PLAY.

It is said that the dramatic version of A Lady of Quality, prepared by Mrs Hodgson Burnett and Stephen Townsend, in which Julia Arthur will star in this country next season, will differ materially from the novel. One of the important changes is the elimination of the seduction episode and the substitution of another motive for the lover's murder.

Mr. Doré Davidson invites offers.

SEASONABLE SUGGESTIONS.

During the season just ended my exceptionally irascible disposition has been put to much annoyance at our theatres by certain aspects of the hat—not the absurdly exuberant headgears worn by the women in the audience, but those of the men on the stage. Men's hats are matters commonly neglected at rehearsals—when stage-managers permit actors to saunter all through their parts with hats tilted back on heads—to which fact is due, I suppose, the dreadful things we have suffered of late from hats. In very nearly every play of the year that comes to recollection one or more of the actors have seen fit to wear hats in indoor scenes when women were on the stage, and in one instance a popular comedian actually played a love scene with hat on head. The so-called romantic plays have offered unlimited offense in this particular, the fact being the more noticeable because of the enormity of the headgear worn in such plays. I had been led to believe that the days of chivalry were marked in particular by an almost excessive politeness and a courtly bearing of respect for the fair ones, but here we had E. H. Sothern in An Enemy to the King wearing his medieval sombrero in an interior scene, in the presence of ladies, an example followed, of course, by others of his company.

It has been pointed out to me that maybe Mr. Sothern was impersonating one of those people of the Don Cæsar de Bazan stripe, who could wear hats with impunity on all occasions, and this may be true. I confess that I was quite unable to understand what he was in the play mentioned. But Don Cæsar, as I recall him, deferred to the gentler sex, and I am persuaded fully that even members of the old nobility were minded to doff their caps when the dainty ones were about. One of the season's exceptions was The First Gentleman of Europe, at the Lyceum, wherein James K. Hackett, as the Prince of Wales, never forgot to take off his hat when in the house. Considering one of the most perfect of modern plays, there were, I think, two offenders in Secret Service—a low-down orderly, supposed, probably, to know no better, and Joseph Brennan as the General—but stage generals always have manners as coarse as their voices. It would require a column to detail recent offenses in the hat department. Let us hope that next season may inspire stage-managers to get around these really unnecessary errors, and to remember that nine out of ten actors, if permitted to carry hats in indoor scenes, will put those hats on their heads, not knowing what else to do with them.

The list of graphs and scopes which I held up a few weeks ago before the horrified eyes of a long-suffering community was quite awful enough, but there are other berries on the bush. Permit me to chronicle the addition of the ammotiscope, acheograph, chronophotograph, kinographoscope, lifeoscope, and zinematographe. It is instructive to observe that in this beautiful city whenever two prize-fighters dare to fight they are "pulled," while out in the great untrammeled West whenever the fighters in the "fake" scopes fail to fight the scopists are scooped. Thus it is that if one whistles in the street he braves the wrath of the learned policeman; while, again, if he fails to shock the welkin with his cycle bell he takes identical chances. Is it not a land of sublime contrasts and picturesque problems?

The other day I met one of the several managers who are going to send out next season a big success—maybe. This one, however, promises unusually well if the manager can live up to his present economical ideas, of which he told me much. He reminds me of a millionaire bank president with whom I was once remotely acquainted. This well-fixed chap was so lavish that after dictating a letter he would have it typewritten on the back of a second-hand note sheet to see if it overran the page, and if such were the case the communication must be boiled down, so that it might be written on a single sheet, for the man of millions could not be expected to squander recklessly a bit of paper. This policy had made him rich, and his often expressed advice was that wealth awaited anyone ready faithfully to follow his lead. He boasted that once he had sold newspapers on the steps of the bank of which he became president. I mention all this for the guidance of managers who may wish to pursue the line of thought introduced by my friend of the other day.

"Traveling companies," said he, "take in a lot of money that goes out again in useless expenditure, whereas it might remain in the coffers of the management if unnecessary drafts upon the treasury were discouraged. Now, I have done a little figuring to this end, and have begun with the advance agent. Advance men are apt to blow in too much money, don't you think?"

Of course I agreed—that was my cue—and he continued: "It has been my custom to pay an advance man a large salary and let him put it where he thinks it will do the most good. He squanders it, I believe. My idea is to put the advance agent on the basis of a drummer—give him a living salary—say $15 or $18 a week, and let him render a daily expense account for approval and payment at headquarters. I figure that the average ought to be kept down to about this size for each day." He handed me a little statement which read as follows:

To hotel lodging and breakfast	$0.50
To dinner for local manager and self	.50
To drinks for local manager and self	.10
To cigars for corrupting critics	.05
To tips, porter and waiter	.02
To beer for self	.05
Total	$1.22

"That, I think, is about right," explained the manager, "and the last item might be called lenient. I'm looking for a reliable man to send ahead. If you meet one, send him in."

I should like to bet that this man will make money next year, if he can get any one to work for him.

THE CALLBOY.

LEE HARRISON.

THE COLUMBUS THEATRE TROUBLES.

As the culmination of a long line of disagreements, Jacob Kahn applied a fortnight ago for the appointment of a receiver and a dissolution of his partnership with Henry Hammerstein in the Columbus Theatre. Mr. Kahn alleged many things against his partner, and suits are current in the Supreme as well as in the City Court. It appeared last week that Benjamin Lichtenstein, of the Harlem Opera House, through his manager, George A. Blumenthal, had made an offer for the Columbus Theatre, which it is considered is very likely to be accepted, as the house seems to have been hopelessly involved. Mr. Lichtenstein is credited with a wish to control all the playhouses in Harlem and in the district above the river of that name.

A DECISION AGAINST DORIS.

The Court of Appeals at Saratoga on June 14 decided that the performance of Orange Blossoms last year in this city was immoral, and sentenced Manager John B. Doris to pay $250 fine or suffer thirty days' imprisonment.

THE PRUNER.

There's a tear for every eye.
There's a smile for every sigh.
Joy we cannot know, till pain
Leaves the soul without a stain
When we've felt the furnace-blast,
There's a future for our past.

We must all know pain, to grow.
Vines and fruit trees all well know:
They all many sad years look
For the pruner with his hook
Ere they bear good fruit, at last.
There's a future for our past.

Pain's the pruner, and his goal
Is a recess in the soul:
But both soul and body gain
Something from the pruner Pain:
It can from us evil cast—
Give a future for our past.

JOHN ERNEST MCCANN.

DELUSIA.

"Oh, the lovely creature!" That's what the women said. The men whistled. But such a whistle—long, low, intense.

It was Delusia.

Delusia the fair, the beautiful, with heaven in her eyes, with white and dainty limbs, with hair like feathery gold, which floated out and flew back and clung and nestled about her neck.

It was Delusia.

Fleet and fragile and fascinating, gauzily whirling, gracefully swaying, gently, gently bending like a flower weighted with dew.

The merciless electric light threw its false glare upon the curve of her bosom, and made it look like carved ivory moved by mechanism.

Seared, seared are the souls that have met her. By the fire of their flaming passions they are consumed. She lives. Lives and thrives and blooms, and when she throws her head back and lifts a red lip above the little white teeth, you will kiss her or die. She can count them—the dead ones. Still not so many. She is liberal—to those bearing jewels. The others? Well, it is better to die than to live and not kiss her. She is tender hearted, this Delusia.

Ah! she is there. On the stage. Quickly, softly she comes. She smiles. A dazzling smile.

The boy gazes with all his soul and murmurs "She is mine."

He believes it. She had said so. It amused her. This virgin passion.

The old man mouthing the knob of his cane mumbles "She is mine." For so she had whispered when he flung the rope of jewels over her golden head. They glittered on her neck, and rose and fell to the music of her voice. And the artist. He who had immortalized her in marble, spoke aloud, saying, "She is mine." For had she not between the whiles of posing inspired him with her dainty flattery? Had she not woven the words of love and home, and flowers and birds, and bright skies, a paradise where they would some day dwell together?

"She is mine," said the writer of books. "I will tell of her beauty and genius, of her grace and power. I will make her the envy of women, the idol of men. She is mine, for so she hath told me." And Delusia laughed and danced on their hearts gracefully. But one night she slipped and fell. The laugh died, and a moan was born.

From far and near came the wise ones of science, but they shook their heads, and Delusia never danced again.

And the men? Oh! the men loved Valeria, who came after. Who was dark and dreamy, slow and sensuous; who held out her arms caressingly, and leaned forward and bent back, and made them slaves with a turn of her lissome body.

"Valeria is adorable! Valeria is divine!" Thus cried the youth and bought fresh flowers, The old man nodded and thought of his gold. The artist was in ecstasy and mixed more clay, while the writer got a new pad and penned verses of passionate praise.

PEARL EYTINGE.

ARCHER'S "THEATRICAL WORLD."

An interesting and valuable addition to dramatic literature is William Archer's "Theatrical World" for 1896, which has just been published. Besides a general survey of theatrical history in Great Britain, it contains synopses of the playbills of the year, which are in themselves an accurate record of theatrical activity for the period. The introduction to the volume is a plea for an endowed theatre in London, a favorite theme with Mr. Archer. "Art for the multitude," he says in his essay, "means mediocre art, and the managers are powerless because of 'the law of the hundred thousand.' A good house at a first-rate theatre means about a thousand people, and a play to be successful must run about one hundred nights. Now it is absurd to imagine that there are in London at any one time one hundred thousand playgoers of keen intelligence and delicate artistic perception—capable, in short, of appreciating the highest order of drama. If there were such a public, London would be the most artistic city on record—a modern Athens in very deed. Nowhere and at no time has the best work found so large a public centred in one spot and waiting to acclaim it."

A CURIOUS MUSICAL INVENTION.

Professor De Main Wood, of Muncie, Ind., after eighteen years of labor, has constructed a unique musical instrument now being exhibited at Philadelphia. A guitar body is so supplemented with ingenious mechanism that the single instrument combines the powers of guitar, zither, mandolin, banjo, and harp. A mouth tube, operated by the breath, produces a sweet tremolo, the ten strings have a range of five octaves, and the instrument weighs sixteen pounds.

Laura Keene's Biography for sale everywhere

IN OTHER CITIES.

LOUISVILLE.

The second week of the Bond Stock co. engagement at the Auditorium commenced 14, the repertoire being No I Won't, My Awful Dad, Man Proposes, and A Bundle of Trouble. Helen Reimers made her first appearance with the co., scoring a hit, and the other members confirmed the good impression made during the opening week.

The concluding Sunday night concert to be given by the Louisville Military Band at Phœnix Hill Park occurs 20, after which continuous vaudeville performances will be given. Manager McNutt has engaged a number of well-known people, and promises a first-class entertainment.

Colonel W. F. Meffert, manager of the Temple Theatre, has been added to the committee of local lodge of Elks which will endeavor to secure for this city the reunion of the order in 1898.

Robert Haight and wife are among the visitors of the week.

Rosa Green, the American, who has met with such success in concert in London, is a Louisville girl, and the foundation of her musical education was laid here. Naturally her home people are pleased at the success she has achieved.

The Louisville Mandolin and Guitar Club will give its annual river concert on 21. This organization is a deserving one, and has contributed its talent on numerous occasions during the Winter for benefits for charitable purposes.

William Courtney, last season with Richard Mansfield, is the latest addition to the Bond Stock co.

CHARLES D. CLARKE.

DETROIT.

De Wolf Hopper and co. reach Detroit 17 and will afford us an opportunity to renew the acquaintance we made with El Capitan earlier in the season.

Said Pasha is the offering of the Wilbur-Kirwin co. at the Lyceum 13-17, and all things considered is probably the best thing they have done during their engagement. As this is to be the closing week it was deemed best to vary the entertainment, and hence on Thursday evening and at the Saturday matinee Carmen will be sung. On Friday evening Fra Diavolo will be rendered. The engagement will close Saturday evening with a triple bill, consisting of an act from three operas. This co. has now been occupying the Lyceum about nine weeks, which would not, of course, be considered an engagement of unusual length in New York or Chicago, but it is a remarkably long one for our provincial town. During this period a different opera has been put on every week and sometimes the bill was changed oftener. The character of the work done has always been good, sometimes excellent, and Susie Kirwin and other principal members of the cast have demonstrated their ability to work conscientiously, indefatigably, and well.

At Wonderland 13-19 the Carsello Sisters are entertaining the patrons with their songs and dances. May Kennedy is heard in character songs, Kenna and Welch do a vaudeville act, and the Gadens are seen in a little comedy entitled The Young American. Altogether the programme is very good and is attracting the usual large numbers.

Our circus grounds this week are occupied by what is said to be the best dog, pony, and monkey show on the road. It is under the control of Sipe, Dolman, and Blake. Professor R. J. Blake takes to himself the credit of being the trainer of this wonderful co. of actors. It is said his methods are governed by kindness, and the results are certainly nothing short of marvelous, showing what our dumb animals are capable of being taught.

Among the stage folk who are summering in and around Detroit is Clairesse Agnew, the San Francisco girl who has been so successful in Hoyt's plays. She will be best remembered as the infant in A Milk White Flag. It is rumored that Hoyt is now writing a play for her in which she will star next season.

KIMBAL.

PROVIDENCE.

Katherine Rober began the second week of her engagement at Lothrop's Opera House 14 and played to large audiences. Pert, the Girl Detective, was given throughout the week, excepting 17, with Miss Rober in the title-role. Franklyn Ritchie as Dick Bruce, J. Gordon Edwards as Edgar Whitcomb, Grace G. Hamilton as Mabel Osborne, and Richard Lyle, John Weber, Morris McHugh, Leonard Rowe, Ted Breton, and Belle Gaffney in other parts. On Thursday the popular star was tendered a benefit and the house was packed. Frou Frou was the bill.

The same co. will remain another week and present Nobody's Claim.

Managers Thomas and Watson, of the theatre, will benefit 24, when a special bill will be given.

The New York Windsor Theatre co., Jacob P. Adler, director, gave a Jewish performance at the Westminster Theatre 15 to a large audience. The co. played at the Grand Opera House, Boston, 17, 18, and were to go from there to the Academy of Music, Chicago, for a four weeks' engagement.

George A. Spink, late of the Brian Boru Opera co., is spending a few days at his home in this city. He has signed with The Prodigal Father co. for next season. For the last four weeks he has been working with The Knickerbocker Comedy Four, which team is under his management.

The pavilion at Crescent Park is being transformed into a Summer theatre, in which continuous vaudeville and burlesque performances will be given under the direction of Richard Brock, general manager of M. B. Leavitt's enterprises. The new theatre will seat about 800 and will probably be opened 28. The orchestra will be directed by E. A. Myers. Den A. Kiley will be the treasurer, and Otto Reynolds the stage-manager. Among those already engaged for opening week are the Engstrom Sisters, Gracie and Reynolds, Annie Gorden, Barton and Eckoff, Eddie Quinn, Fisher and Crowell, and Tommy Nolan.

Harry Davies is in the city, the guest of Lindsay Harris.

The Katherine Rober co., which has been out since last August, will close a very successful season at Lothrop's Opera House 26. HOWARD C. RIPLEY.

SAN FRANCISCO.

At the Columbia the Frawley co. has continued The Fatal Card to very good business during the week of 7-14. It will be succeeded on 14 by the first production of Lorimer Stoddard's new satirical comedy, The Question. The principals have congenial parts, and it is confidently expected that the play will make a hit.

Mr. Frawley tells me that Gladys Wallis has received a telegram from John Hare asking her to originate the ingenue role in A Bachelor's Romance in England. The part is a very strong one, and the opportunity probably too good to be lost, and if she desires to avail herself of it Mr. Frawley will consent to release her, in which event she will have to leave here about August 10.

An elaborate representation of Shenandoah will follow The Question.

At the Tivoli their first annual review, entitled Miss 'Frisco, was produced 7 and is proving a success. It is local and personal. The scenery shows us the old plaza, Lotta's Fountain, the Chutes, the veranda of the Cliff House, and Golden Gate Hall, with the Woman's Congress in session. Ferris Hartman does clever work in his impersonation of an old man, who, as a vender of matrimonial papers, has been a well-known street character for many years. Tom Leary nightly receives enthusiastic encores with the song "There Is No Place Like 'Frisco." Myra Morella, in the title-role, sings well and sports a large variety of costumes not usually seen on the corner of Kearny and Montgomery Streets. The Tivoli has done rather a bold thing in giving us a picture of our own town and its leading citizens.

George E. Lask, for many years stage-manager at the Tivoli, assisted in the construction of the play.

Francis Powers' Chinese play had the fifth successive week of its very phenomenal run 7-13. It is preceded by Engaged, a farcical comedy in three acts by W. S. Gilbert. Cheviot Hill was played by Charles Wyngate and Belvawney by Charles Bryant. Mrs. Bates as Mrs. Macfarlane and May Buckley as Maggie are entitled to commendation for their work.

Charles Mathews' Bagshot's Blunders will be presented in conjunction with The First Born 14-20. The management has announced that it will issue souvenirs on 21 commemorative of the fiftieth performance of the last-named. Business continues very good.

The bill at the Orpheum 7-14 is an exceedingly strong one and the house is crowded nightly. It will be hard to find anywhere a better combination of vaudeville talent. The Russell Brothers, in their little skit, The Irish Servant Girls, have become great favorites. The Twin Vaidis Sisters, with their revolving electric trapeze; Morton and Elliott, in a musical sketch; Dailey and Hilton, Lillie Carter, and the colored comedians, Johnson and Dean, all contribute to make the performance one not easily surpassed.

At the Baldwin the Lilliputians, in The Merry Tramps, have been playing to a good business, which will doubtless last through the remaining week of their engagement, 14-20.

The Lyceum Theatre co. opens in A Prisoner of Zenda 21, and will doubtless do a big business, as the demand for seats is large.

The stirring and picturesque dramatization of The House on the Marsh received its first presentation in this city at Morosco's 7. The play is sensational and is elaborately mounted. In the first act the mysterious Alders appear in the midst of the great marsh, and the light effects on the water are particularly pretty. Maud Edna Hall, Lorena Atwood, Landers Stevens, Fred Butler, and John J. Pierson also sustained their parts with credit.

Denis O'Sullivan appeared in a farewell concert 7 at Native Son's Hall, which was crowded with his friends.

Edwin Stevens has been specially engaged for the Summer season by the Tivoli management, and will probably open 21. He has hundreds of friends here and is certain of a warm reception.

After a long period of darkness the Auditorium reopened 10 with Aladdin. The house was crowded. The version given is somewhat different from the usual one, and of course is interlarded with local gags and hits on State and National topics. Minnie Huff as Aladdin, May Wells as Souchong, and R. C. White as Tippo Ring, were all well received, and the rest of the cast is acceptable.

CAROL DENMAN.

BUFFALO.

Large houses greeted the veriscope reproduction of the Corbett-Fitzsimmons fight at the Lyceum 14-19. The prices of admission have been reduced, and the veriscope will remain as the attraction at this house as long as business warrants. A new film for the last round of the contest has been obtained, and the mechanical portion of the production has been improved in many ways.

The Casino continues to present good vaudeville bills to fair patronage. This house comes very near to being what the management claims for it, "the largest and coolest Summer theatre in America." Master Dan McCarthy and the Morellos divided the honors the week of 14-19. Stuart, who was billed as the male Patti, has a remarkable soprano voice, and Lea Reamonde gave charming imitations of prominent performers. Others on the bill were Mlle. Flora, Louis Geisler, the Glees, Livingston, Brooks and Robinson, and Charles Johnson. The orchestra continues to be a feature.

De Wolf Hopper in El Capitan appears at the Star 18, 19. The opera has never been heard here before, and the advance sale is large.

Al. Reeves co., which is billed as The Belles of Bagdad Burlesque co., occupied the Court Street 14-19. A burlesque named The Forty Thieves followed an olio of ordinary merit. The Thieves steal nothing but jokes, but are attracting good business. Joe Linder is the feature of the bill. Others making up the programme are: Lillian Perry, Al. Reeves, Creago and Loring, and Perry and Burns. Next week the same co. will produce Hades Up To Date.

Joe Oppenheimer, proprietor of the Zero and Fay Foster cos., was in town 9 en route from Mt. Clemens to Albany. He states that he will not take Zero upon the road next season, but will organize a new burlesque co., for which he has signed Le Clair and Leslie as features. He intends to lease the Foster co. to other parties, but if negotiations to that end are not consummated he will manage the co. himself. He said that his purpose was to return at once to Mt. Clemens, where he expected to find Weber and Fields, Sam Bernard, and Charles J. Ross awaiting him.

Stella Gray, at present playing at the Casino, New York, and who made a big hit with In Gay New York during the engagement of that co. here, has signed with the same co. for next season.

John L. Sullivan, with his manager, Frank Dunn, occupied a box at the Court Street 10 during the performance of the Bob Fitzsimmons Vaudeville co.

Sara Maddern, formerly of A Milk White Flag co., may return to the stage next season in a new opera to be produced in New York.

Kellar, the magician, was an interested spectator of the veriscope pictures of the Corbett-Fitzsimmons fight during the past week. While sojourning here he is studying on new mysteries for next season.

William Sellery has received an offer from the Wilbur-Kirwin co., but has declined it on account of an engagement with one of the new reviews in New York.

The Casino will introduce a different form of entertainment 21-28 in the shape of the Carleton Comedy Opera co. There will be a vaudeville bill also, including Melville and Conway, Robinson, Baker Trio, and Walter Talbot.

Eva Tanguay, formerly soubrette with The Merry World, has signed with The Little Puck co. for next season.

Al. Reeves, who is a member of the Elks and Masons, was presented with a handsome gold watch guard 15 emblematic of both orders. The gift was from friends in the co. and local Elks.

The Wilbur-Kirwin Opera co. opens its Summer engagement at the Star 21. The operas to be produced the first week are: Said Pasha and The Bohemian Girl. J. Clarence Harvey, who made many friends during the engagement of the other Wilbur co. here last season, is leading comedian.

The Walker Sisters closed here with the Al. Reeves co. 14 and returned to New York.

William H. Hapgood, the versatile comedian and talented basso, has returned to New York after an extended visit with friends in Buffalo and Rochester. "Happy" will divide his time this Summer between New York, Philadelphia, and Sheepshead Bay.

Max McKinney is considering an offer to sign with the Frank Daniels Opera co. for next season as treasurer.

T. J. Farron has returned to Buffalo after a short season on the road.

H. W. Rosenthal, of the White Elephant Extravaganza co., was in town 15.

Creago and Loring, who joined the stock co. at the Court Street 14, are two bright young performers that are fast coming to the front.

Clarence F. Montaine, of the Nat Goodwin co., has closed, and is at present in New York. He may spend part of the Summer in Buffalo.

Ida Rogers, of the Dazzler co., is spending the Summer at Lowell, Mass. She has signed with the same co. for next season.

A determined effort is being made to close the concert halls here, and the Mayor has refused to renew the licenses of several that have been open for years.

The De Wolf Hopper Opera co. will close its season here 19.

RENNOLD WOLF.

KANSAS CITY.

The Summer season at Fairmount Auditorium opened auspiciously 14 with a new form of entertainment, consisting of short sketches interspersed with specialties by members of the co. The first week's bill included a lively farce entitled My Lord in Livery, and introduced all the members of the co. Agnes Knights as Sybil Amberley was charming, and Ethel Knight-Mollison looked pretty and acted with grace. Merri Osborne, with her infectious laugh, showed the audience plainly that she was aptly named. John Daly Murphy as Spriggot the Butler played the part to perfection. E. W Thomas as Hopkins, also a perfect piece of character work, and Stewart Allen as Lord Thirlmere was very clever. Mary Melrose played the small part of a page satisfactorily. Roattino, an operatic soprano, was repeatedly encored. Tim Murphy, assisted by Dorothy Sherrod and O. J. Griffin, in his Sir Henry Hypnotized, and his imitations of Sol Smith Russell, Joseph Jefferson, Stuart Robson, John T. Raymond, and William J. Bryan, was enthusiastically received. The laughable sketch, A Pair of Lunatics, in which John Daly, Murphy, and Merri Osborne found full scope for their clever specialties, closed the bill. The Mouse Trap and Naval Engagements will be the sketches 21-28, with specialties by Laura Biggar, Burt Haverly, and Tittenia.

The final attraction at the Coates was De Wolf Hopper in El Capitan 11, 12. He played to large and appreciative audiences. The beautiful mounting of the piece pleased the eye, and the inspiring march music delighted the ear. The co. is excellent and gave full satisfaction.

Excelsior, Jr., played two extra performances at the Grand Opera House 13 to fair attendance.

FRANK B. WILCOX.

DENVER.

The production by the stock co. at Elitch's week of 13 of Reaping the Harvest has been noteworthy for its careful mounting, attention to stage detail and excellent enactment, the roles being capably handled throughout. Jennie Kenmark's portrayal of the leading role was characterized by that quiet intensity, fine method and emotional strength always anticipated from her. Walter Edwards demonstrated his value as a leading man by doing good work in a role not confined to the heroic juvenile class. George Edeson, Hugh Ford, Leonore Bradley, Rolinda Bainbridge, Margaret May, and Ernest Hastings proved strong favorites. Business has been large. The Rajah follows week of 20.

The stock co. at Manhattan has finally awakened from the lethargy which characterized its first two weeks here, and on week commencing 13 presented the new four-act comedy by George H. Trader Looking for a Wife, in a highly creditable manner. This comedy bears the ear marks of being an adaptation from the German source, and it goes without saying that it is brimful of bright comedy and genuinely humorous situations, and hence achieved a pronounced success. Upon the whole Mr. Trader's comedy was decidedly well acted. E. R. Mawson's methods are natural and easy, and his reading of the lines intelligent. H. Coulter Brinker played an old man part in a manner deserving praise. Florida Kingsley made an emphatic hit in a comedy role. Frank Kendrick as an Irish servant and Virginia Johnson as the circus rider contributed good, although slightly overacted, character portrayals. Hannah May Ingham, E. T. Stetson, and Annie Buckley completed the cast. The MacCart Dog and Monkey show is probably the best ever seen here. The animals are remarkably well trained, and the entertainment afforded was enthusiastically received. Business at Manhattan, which heretofore has been but fair, is improving. The stock co. week of 20 will present Frou Frou.

The only down town amusement at present is at the Tabor, where six performances are given daily, the animatoscope being the attraction. The entertainment, which is at extremely popular prices, is drawing a fair business.

It has been rumored that Jack Haverly, the old minstrel man, has signed a lease for the Lyceum Theatre and that the entire playhouse will be remodeled and run either as a continuous performance or combination house.

Victory Bateman, who has been engaged as leading woman for the Manhattan Beach Stock co., arrived in the city 12 and will open with the co. 20. It is understood that there are to be several more changes in the co.

F. E. CARSTARPHEN.

MINNEAPOLIS.

Despite the unusually high temperature and the strong counter-attraction of Ringling Brothers' show a good audience witnessed the opening production of The Gladiator by the Downing-Blair co. at the Metropolitan Opera House 13. The performance was excellent throughout. Robert Downing gave a masterly portrayal of the title-role, and was obliged to respond to several enthusiastic curtain-calls. Eugenie Blair was at her best as Neodamia. Linda Downing was seen to decided advantage as Faustina. William Bramwell made an admirable Pagan Priest. J. Henry Kolker won favor as Flavin, and True S. James made the most of Origin. The others were equal to the demands made upon them. Giffen-Neill Stock co. in A Social Highwayman week of 20.

The regular season at the Bijou Opera House closed 12.

Frederick Bock, erstwhile manager of the old Pence Opera House, is visiting friends here. Mr. Bock, with his wife, Jessaline Rogers, has recently closed a successful season at Denver.

Great preparations are being made by the Twin City Rapid Transit co. for the opening of the Summer opera season at the Lake Harriet Pavilion 21. The grounds will be aglow with electric lights, Japanese lanterns and other decorations and every effort will be made to make the occasion auspicious. The Marie Bell Opera co., which includes Vera Avery, Edgar F. Seamans, Maurice Hageman, Jack Henderson, M. E. Thomas, A. S. Rhorer, and H. R. Hanlon, will be the initial attraction.

The Executive Committee of the Elks is a very busy body at this time, meetings being held as often as two and three times daily. Applications for quarters are pouring in from all sections of the country. It has been decided to erect a grand triumphal arch at the corner of Sixth Street and Nicolet Avenue, and a reviewing stand at Fifth Street and Nicolet Avenue.

Ringling Brothers' Shows gave two splendid performances to the capacity of their mammoth tent afternoon and evening of 14.

F. C. CAMPBELL.

ST. PAUL.

An admirable production of Jim the Penman was given by the Giffen-Neill Stock co. at the Metropolitan Opera House 14. It was well received by a large audience. In the role of James Ralston, the Penman, James E. Wilson does praiseworthy acting. Mary Hampton proved her ability by the manner in which she sustained the role of Nina Ralston. Charles Kent's Baron Hartfeld was a strong and artistic characterization. Robert Drouet as Louis Percival played the part in a praiseworthy manner. John B. Maher's Captain Redwood was an excellent piece of acting. William F. Owen was good in his impersonation of Doctor Pettyise. William Sampson was excellent as Mr. Netherby, and Kate Blancke was charming in the role of Agnes Ralston. Eleanor Carey as Lady Dunscombe, Blanche Johnson as Mrs. Chapstone, Robert Morris as Lord Drelincourt, and Arnold Daly as Jack Ralston finely sustained their roles.

The Giffen-Neill co. will present Jim the Penman at the Metropolitan Opera House 14-19.

Happy Ward and Harry Vokes, supported by their clever co. in A Run on the Bank, appeared at Litt's Grand Opera House 9 and gave a matinee and evening performance. Despite the heavy rainstorms during day and evening they drew large and delighted audiences. Happy Ward and Harry Vokes are very droll. Gilbertie Learock was a success as the book agent, and Margaret Daly Vokes was very clever in the role of Sassy Moll.

The Ward and Vokes engagement closed the season at the Grand.

Gilbertie (Davidson) Learock, of Ward and Vokes co., is a St. Paul young woman, and was warmly received by her old friends.

Robert Downing and Eugenie Blair will produce The Gladiator at the Metropolitan Opera House 20-26.

GEORGE H. COLGRAVE.

JERSEY CITY.

Ex-Alderman George M. McCarthy, of this city, and formerly press agent of the Herald Square Theatre, New York, has written a sketch, The Man from Indiana, which was produced at a benefit performance at the Bon Ton Theatre here 15, and made a hit. The characters were sustained by Jessie Charron, Sadie Spencer, and Nick Conway. The dialogue is bright and witty, the situations ludicrous, and it is enlivened by excellent singing and graceful dancing. Dates have been made for the sketch and performers at a number of variety houses.

Manager Frank E. Henderson was in town 14, it being his first appearance here since his wedding.

John Holland will produce a new play, Granite Hills, at the Lyric Theatre, Hoboken, 21-23. This will also introduce the new lessee, J. P Soulier. The cast is to be strong. The play deals with New England life.

WALTER C. SMITH.

CLEVELAND.

The Lyceum Stock co. will close a very successful season of comedies at the Lyceum Theatre 19. In addition to The Strategists, which has been given all week, the curtain-raiser, from the pen of Frank J. Martin, entitled Dinner for Five, will be given its initial production on any stage.

Dorothy was sung before large and appreciative audiences at Haltnorth's Garden Theatre 14. Carrie Roma was an ideal Dorothy, and Maud Hollins made a hit as Lydia. Harry Brown as Lurcher, and Rose Blandet, in the part of Priscilla Privett, were irresistible. Altogether it was a fine production. Fra Diavolo, week of 21. The Casino at Euclid Beach Park will have for attractions week of 21 Blanche Oreago and Benita Loring in specialties.

Ed Underner, treasurer of the Cleveland Theatre, will have charge of the Chutes at Euclid Beach.

The Amaranth Dramatic Club gave a performance of She Stoops to Conquer at the Cleveland Guards Armory 17 to a large audience.

WILLIAM CRASTON.

PITTSBURG.

Joseph Haworth and the Avenue Stock co. produced Rosedale at the Avenue Theatre 14 to a large audience. The vaudeville bill was first-class. The house closes 19 for the season. The opening date has not yet been fixed.

At the Hopkins' Duquesne Theatre, McAvoy and May, Sharp and Flatt, and a long list of vaudeville artists opened 14 to good attendance. Next week John C. Rice and Sallie Cohen, Flo Irwin, Hughey Dougherty, Zazelle and Vernon, Josca's Roman Students, Kathleen Warren, and Mlle. Aimee.

E. J. DONNELLY.

SUNDAY EXCURSIONS TO WASHINGTON, BALTIMORE, WILMINGTON, CHESTER, NEWARK.

The B. & O. R. R. will sell excursion tickets Sunday, June 27, for train leaving New York, foot of Liberty Street, 12:15 A. M. Sleeping cars attached, open for passengers at 10 P. M. Saturday night. Round trip rates as follows:

Washington	$5.00
Baltimore	4.00
Newark, Del	3.25
Wilmington	3.00
Chester	2.75

Tickets valid for return passage on train leaving Washington 12:01 A. M. following Monday. Sleeping cars open for passengers in Washington and Baltimore 10 o'clock Sunday night. ***

BIDS FOR OPERA HOUSE.

The City Council of Bozeman will receive bids for the leasing of the Opera House for a period of one year; said bids to be filed with the City Clerk on or before 6 o'clock P. M., Thursday, August 19, 1897. For instruction address City Clerk.

The City Council reserves the right to reject any and all bids.

By order of City Council.

GEORGE D. PEASE, City Clerk.

Dated Bozeman, Mont., June 10, 1897. ***

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JULIA MARLOWE TABER—Romeo and Juliet, Romola, and Henry IV.
MR. NAT GOODWIN'S Ambition.
AUGUSTIN DALY'S Two Gentlemen of Verona, Battle Figures, Henry IV.
KIRK LASHELE—Wizard of the Nile.
RICHARD MANSFIELD'S King of Peru.
MR. WM. CRANE'S Fool of Fortune, Governor of Kentucky, His Wife's Father, Pacific Mail (Ship Scene).
(The late) PROF. HERRMANN'S Noah's Ark and Artist's Dream.
EDWARD VROOM'S For the Crown (two acts).
MISS FANNY DAVENPORT'S Gismonda.
MR. JOSEPH JEFFERSON'S The Rivals (All Star Co.), Rip Van Winkle (Mountain Scene).
HEART OF MARYLAND—Lilac Scene.
JAS. WALLICK'S When London Sleeps.
FRANCIS WILSON'S Half a King.
MISS MARGARET MATHER'S Cymbeline (eight scenes).
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CORRESPONDENCE

CALIFORNIA.

SAN DIEGO.—Kate Dalglish and Lester Lonergan, assisted by a good co., gave an outdoor performance of As You Like It to a large and highly pleased audience 9.—FIFTH STREET THEATRE (Wilmeth and Knox, managers): Gracie Plaisted and Frederick Tjader presented Too Much Tompkins to S. R. O. 10 at popular prices.

FRESNO.—BARTON OPERA HOUSE (R. Barton, manager): Pearson Stock co. in repertoire 1-5 to poor business.

OAKLAND.—MACDONOUGH THEATRE (Mark Thall, manager): Lilliputians 21-23.—OAKLAND THEATRE (F. W. Stechen, manager): Virginia Jackson, supported by Bacon co., presented Gloriana week of 7 to good business; performance excellent. Beatrice Lieb and Carl Smith in A Busy Day 14-20.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Keogh Comedy co. closed 8. Ellen Beach Yaw 14. Hext Concert co. 18.—ITEM: Manager Pierson has closed his season at Hazard's Pavilion, and will lay off his co. until completion of repairs on the Burbank Theatre, which are being pushed forward as rapidly as possible.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, manager): The Amateur Minstrels attracted a large audience 10; excellent performance; every one pleased. Living Whist by local talent 14.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): De Wolf Hopper 7 in El Capitan to S. R. O.; audience delighted.

CRIPPLE CREEK.—BUTTE OPERA HOUSE (A. Vardman, manager): Coming: Si Perkins 26.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): The Bittner Theatre co. 14, 15 to good houses; co. very good.—TEMPLE THEATRE (C. W. Hascall, manager): Professor Laska, hypnotist, 20. Si Perkins 23.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Hoyt's A Stranger in New York 12, 13 drew packed houses which were kept in good humor. Harry Conor was the central figure in the fun making, and was surrounded by a co. of the usual Hoyt standard. Sunday evening following the co. displayed their versatility by appearing in concert, introducing solos, quartettes, recitations, etc. The feature of this entertainment was the whistling of Frank Gilfoil. The large audience showed their appreciation by hearty applause.—ITEMS: During the season 282 performances have been given at Parsons', divided as follows: Comic operas 68, farce comedies 41, comedy dramas 59, melodramas 28, extravaganzas 27, romantic dramas 25, miscellaneous 13. The total attendance was 192,709, which is far greater than any theatre in New England outside of Boston and Providence.—Forepaugh's Circus is billed here for 4.—Gilmore's Band will give an afternoon concert at the Ball Park July 1.—There is more than a general interest locally in the success that Secret Service has had abroad on account of the Hartford contingent connected with the co. Besides Gillette, who retains his residence here, Messrs. Smith, Woodruff, Hicks, and Thomas are all Hartford boys, as also is Charles Dillingham, who is managing the co. in the interest of Frohman.—Charles Denison, who a few years ago resigned the cashiership of the Ætna Fire Insurance Co. to enter the theatrical business, has returned to his native hearth and opened a brokerage office. In the theatrical world he was known as Charles B. Palmer, and for several years backed and controlled many attractions, one season having ten cos. on the road. He was the first manager of Corinne and the Daly's Vacation co.—It will no doubt be news to Bert Whitney that he (Whitney) is in this city booking the route for the coming season of Margaret Mather. One of the local papers in its dramatic columns thus gravely announces among a column of clipped metropolitan stage news.—Sam Alexander is in New York booking attractions.

A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Pembroke co. gave a capital performance of The Bells 10 to a fair house. Mr. Pembroke gave an admirable impersonation of Mathias; support adequate. The co. has not met with encouraging patronage and the season will come to a close 18, when another performance of The Bells will be given to enable the members to leave town.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): The Flints, Hypnotists, opened 14 for a week to good business. House dark 21-26.—ITEM: The Sterling has changed hands and is now under the management of I. M. Hoyt, of the South Norwalk and Stamford houses. He took possession 10 for three years, and will make it a circuit house.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): A Stranger in New York, with Harry Conor in the title-role, supported by an excellent co., filled the theatre with a well-pleased audience 14.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Hoyt's A Stranger in New York 16; fine performance to large house.—GRAND OPERA HOUSE (E. W. Starr, manager): House dark 21-26.

GEORGIA.

AMERICUS.—ITEM: The Opera House has been leased by George H. Fields, who will have entire control. Mr. Fields is an enterprising gentleman, and has already booked many attractions. The theatre will undergo a thorough renovation. Mr. Fields is the proprietor of the Windsor Hotel.

IDAHO.

WALLACE.—MASONIC TEMPLE (H. C. Hayward, manager): Coming: Yale's Twelve Temptations 28.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): House dark. Coming: Robert Downing in The Gladiator July 19.

ILLINOIS.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Andrews Opera co. 10 pleased a large audience.—ITEM: Manager Ward and Prof. F. C. Nixon, director of the Sixth Regiment Band, of this city, have inaugurated a Summer series of Sunday sacred concerts. The band numbers thirty musicians. The first concert, given 6, packed the house to the doors.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): De Wolf Hopper in El Capitan 14 to a large and magnificent audience; his support was exellent; scenery beautiful. This closes the theatre for the season.

CHAMPAIGN.—WEST END PARK CASINO (Louis Duclos, manager): Vaudeville week of 10-15 to large business.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): A dramatic and vaudeville entertainment drew a fair audience 12; the performance, which was under the direction of Ralph Stuart, late leading man of Hopkins' Stock co., was very creditable, considering that the co. had only one week of rehearsal. Caste was the play presented, Ralph Stuart as Hon. George D'Alroy, Constance Lynn as Polly Eccles, and Mrs. H. A. Clem as Esther Eccles sustained their roles finely, while the balance of the cast was acceptable. The following people appeared in the vaudeville part: G. H. Lemming, Eloise French, Yale Quartette, The Grierson Sisters, Frank Tuttle, and E. J. Novy.—ITEMS: James B. Mackie writes that he is working hard on his new play, Little Jack Horner, which he will produce in the Fall.—Manager McCasland has already booked a number of good attractions for next season.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Inter-Ocean Circus 16-19.

DECATUR.—POWERS' GRAND OPERA HOUSE: ITEM: Manager Given is booking attractions for next season, and expects to be in New York soon to make additional arrangements.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): De Wolf Hopper in El Capitan 15 received an ovation, and was repeatedly called before the curtain; receipts, $800.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): Risley-Blackmore co. presented Pygmalion and Galatea to light business 14; the performance was creditable and deserving of better patronage; Willard Blackmore as Pygmalion gave an exceedingly clever impersonation of that character, while Edna Earle Linden made an ideal Galatea; the comedy element was furnished by Ned O. Risley, who, as Crysos, made the hit of the evening; Lawrence Griffith made his first appearance with the co., and assumed the role of Leucippi in a thoroughly competent manner; Eudora Tilden was decidedly good as Daphne, and, together with Crysos, created some very amusing situations; George Tilden, Charles C. Patterson, Louise Orendorf, and Maude DeBurgh contributed good support.—ITEMS: Claude Robinson, treasurer of Saint Charles Theatre, New Orleans, and W. M. Botto, theatrical advertising agent, were here 14. W. T. Floyd, late of Siberia co., has organized a co. to tour adjacent towns during the Summer season.—Allen Hampton, who is pleasantly remembered here for the splendid services rendered the Elks during their recent minstrel, will be tendered a benefit in St. Louis 19. Manager Heverin has appointed J. A. Beard business-manager and Fred Corbett stage-manager. Press Hamilton will have charge of the box office.

INDIAN TERRITORY.

MUSCOGEE.—TURNER OPERA HOUSE (N. K. G. Shepard, manager): Season closed here.—ITEM: Manager Shepard has gone to Salt Lake City on a vacation.

IOWA.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Amateurs in Judas Maccabeus, with Eva Emmet Wycoff and Professor W. D. Halle in leading roles, 17. Female minstrels (local) under direction of Charles Edwin Rostell, 18.—HUBINGER PARK AND SUMMER THEATRE (D. R. Craig, manager): Work on grounds and theatre has been delayed by rain and excessively warm weather that set in last week. It is not likely that either theatre or grounds will be ready for the Andrews engagement, and in that event the co. will be played at the Opera House until the Casino (the name given Mr. Hubinger's Summer theatre) is ready for occupancy. It will take hard work to get the huge enterprise in readiness for the monster Fourth of July celebration and performances projected, with the Cherry Sisters as the central attraction. Hubinger Park embraces four blocks, enclosed with a high and tight board fence. Besides the Casino there are Venus and Apollo lakes for bathers, the Olympic field for athletic purposes, and a track for horse and bicycle races. Flags of all nations will be displayed from high posts around the fence, and the Stars and Stripes will float from the Casino. The undertaking is on a vast scale, and a big one for a city of this size. Everybody hopes it will prove a winner.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Paiges closed a two weeks' engagement 12, drawing large and enthusiastic audiences.

BURLINGTON.—COLISEUM: Andrews Opera co. opened 14 in an engagement of one week to good business. Operas given are: Mikado, Martha, Fra Diavolo, Maritana, Bohemian Girl, Pirates of Penzance, and Pinafore. All are given in a pleasing manner, the best work being done by George Andrews, Ed Andrews, Charles Parker, Jay Taylor, Rena Atkinson, and Florence Clayton. George Fink, a young man of this city who recently joined the co., is doing excellent work in the chorus.—ITEMS: The Burlington Chautauqua Association opens its course at the Coliseum 21, continuing until July 4.—Manager Chamberlin, of the Grand, and his wife have gone to New York, where Mr. Chamberlin expects to remain for a few weeks booking attractions for the coming season.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Payton Comedy co. closed a week's engagement to fair business 12. The Schiller Vaudeville co. in repertoire 13-19.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Georgia University Minstrels 17.—SEIG THEATRE (W. H. Evans, manager): Burton and Sanger's Players 7-12 to fair business and good satisfaction; they produced Squire Jaskin's Cyclone, A Dilemma, The Major, Ned the Waif, and Cast Adrift.

DES MOINES.—ROOF GARDEN (C. L. Maitland, manager): Vaudeville week of 14; good performance; fair business.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): De Wolf Hopper and an exceptionally large and efficient co. 9 in El Capitan to S. R. O.; aside from the star and his wife, Messrs. Klein, Guise, Stanley, Parr, and Shrader, and Alice Hosmer, and Nellie Bergen deserve special mention; the solos of Miss Bergen and Mr. Stanley were received with great applause; they are two of the handsomest and most talented artists ever heard here.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): House closed for season.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Madison Square Comedy co. 14-19.

KENTUCKY.

MT. STERLING.—GRAND OPERA HOUSE (Baum and O'Connell, managers): The Mid-Summer Stock co. 11 in Arabian Nights to a fair house; fine co.; excellent performance. Pinafore by amateurs 14 to big house.—ITEM: The Mid-Summer Stock co., of Louisville, has arranged to play a circuit of six Blue Grass towns during the Summer, playing one town a week.

ALLENVILLE.—OPERA HOUSE (Glass and Carvell, managers): House dark.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager): Whittier's Comedians in repertoire 14-19 at popular prices; light business. House closes for season 19.—PALACE THEATRE (Wolf Brothers, managers): Rose Sydell's London Belles 7-12 did largest business in history of the house. The bill 14-19 includes Griffin and Cowper, Minnie Cline, Leslie Sisters, Willie Kimball, Ada Grayson, Lulu Brown and Belle Greene; good attendance. The White Crook 21-26.—PEAKS ISLAND PAVILION (Bartley McCullum, manager): House opened Summer season week of 14 with A Social Highwayman to S. R. O.; strong co., handsome costumes, and piece was well staged. The New South week of 21.—RUSTIC THEATRE RIVERTON: Gorman's Ideal Minstrels 14-19 opened season to big attendance.—ITEMS: Messrs. Wolf Brothers have just secured the lease of a lot of land at Willard Beach and will erect a large tent, seating 1,000 people, in which first class vaudeville will be given. Season will open 28.—Bartley McCullum made his tenth annual bow to the public last Monday evening as manager of Peaks Island Pavilion, and the reception accorded him and every individual member of the cast must have been gratifying. Many floral offerings went over the footlights during the first act. Beatrice Ingram was showered with flowers. William Pascoe was presented with a magnificent floral harp, and genial Bartley McCullum was the recipient of several baskets. A Social Highwayman demands talent, and William H. Pascoe as Courtice Jaffray, Mr. McCullum as Jenkins Hanby, Lisle Leigh as Senora Leila Cafreces, and Maude Winter as Elinor Burnham were all that could be desired. Maude Winter, the new leading lady, made a hit. She is young, handsome, talented, and knows how to dress, while Blanche Hall, the soubrette, is a most winsome little body, and was warmly received. Mr. McCullum promised the public the best co. he has ever brought to the Island, and has kept his word. The costumes are the finest ever seen at this popular resort.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Sages, Hypnotists, closed to light attendance 11. Wormwood's Monkey Theatre 14-19; fair business; performance novel and amusing.—THE NOROMBEGA (H. C. Bean, manager): Miles Ideal Stock co. opened to good house 14 for one week; co. strong and work good. They have presented The Unknown, The Blacksmith's Daughter, and Michael Strogoff. Jack Tucker and Eva Williams are members of the co. and are very clever.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Crowell-Emery-Mason co. in repertoire 17-19.—ITEM: Harry S. Carleton and wife have opened their cottage at Northport for the Summer season.

MARYLAND.

LONACONING.—RYAN'S OPERA HOUSE (James A. Ryan, manager): The Deacon, a comedy-drama written by Horace C. Dale, was produced 14 by the Eckhart Dramatic Club, under the auspices of the Lonaconing Thespian Club; the performance was excellent, and the choruses, under the direction of Prof. Denis Boyle, were well rendered; attendance was fair.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Hoyt's A Stranger in New York was given another very friendly welcome 11 when it was played with the same cast, except that Jeannette St. Henry filled Marie Jansen's place. The comedy shows creator Hoyt's careful remodeling since its first appearance. Harry Conor is billed as the star, but another Harry, Gilfoil, has made himself quite as prominent, and his antics, especially his wonderful vocal imitations, are quite as laugh provoking as Conor's. Manager Frank McKee attended the exercises. Amherst College Seniors in The Private Secretary 19.—ITEMS: An unusual amount of theatre talk is filling the Summer air.—H. B. Tucker has relinquished his lease of the Palace Theatre (vaudeville), some old liabilities of his circus venture two Summers ago coming up to trouble him, and Colonel Goetting, who owns the building, took possession. He will remodel and enlarge it this Summer, and several parties are seeking to lease it, but the matter is still open. The Parlor Theatre has made money, and will do better with a higher class of vaudeville.—P. F. Shea, who was with Tucker, is negotiating for a five year lease of the Gilmore Opera House, offering higher terms than Charles W. Fonda, who had it last season. The work of rebuilding this theatre, which was burned, is progressing rapidly.—President Geisel, of the Highland Brewing Co., talks of building a theatre next to the Highland Hotel, on the co.'s lot, with a seating capacity of 800 or 1,000, and George D. Nelson, the real estate dealer, has still further theatre designs on Hampden Street. It is hardly likely that both these new projects will be carried out, but one of them may.

EDWIN DWIGHT.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Coming: The Flints, Hypnotists, week of 21.—WILSON OPERA HOUSE (Thomas Hanley, manager): The Seward Repertoire co. finished their third week 19, having done fair business.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Caverly, manager): House closed for season.—ITEM: John Henshaw and May Ten Broeck have opened the Nabobs' Nook cottage for the season. Several members of their co. are with them.

LOWELL.—LAKEVIEW PARK: Professor D'Alma and his troupe of dogs and monkeys, Mollie Wilbur, vocalist; Fleming, the contortionist, and Mlle. D'Alma, a wire walker, comprise the bill for week of 14. Boston Novelty co. 17-19.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Charles E. Cook's Repertoire co. opened a week's engagement 14 to a large and enthusiastic audience. Their specialties are especially fine, and received deserved applause.

WORCESTER.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Maurice Freeman in Uncle Tom's Cabin 14-19; business good.—ITEM: All the theatres will now be dark till August 23.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): A grand minstrel and concert entertainment was given by local amateurs 15; house filled to overflowing; audience more than pleased. The Garrick Dramatic co. in repertoire 16-19.

MICHIGAN.

GRAND HAVEN.—OPERA HOUSE (E. A. Andrews, manager): Phantograph Comedy co. 18, 19. Reichold's Circus 25. Si Plunkard 26.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. F. Gruendler, manager): Bankston Stock co. booked for week of 7 in The Counterfeiters gave two performances to fair houses; co. very poor. Coming: Frank E. Long co. 21-26.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): William H. Hartigan in Dr. Jekyll and Mr. Hyde 8 to small house; fair performance. The Bowery Girl 17.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Bowery Girl 15 drew a very small audience; it was a tame production.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The Mackay Opera co. opened 14 in The Mascotte for a week to large business, giving excellent satisfaction; the principals are good, and the chorus, though small, is strong.

MANISTEE.—OPERA HOUSE (Edward Johnson, manager): Evelyn Gordon co. 7-12 to good business; performance excellent.—ITEM: This co. will play at North Side Park for rest of season.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Yale's, Twelve Temptations 10; fair house; greatly pleased.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Edward Redmond Dramatic co. in repertoire played a successful engagement 7-12. The repertoire for the week included: Side by Side, Risen from the Dead, Davy Crockett, Streets of London, Lord Fauntleroy, and Master and Man.

MANKATO.—THEATRE (Jack Hoeffler, manager): Side Tracked 9 to good business. Salter and Martin's Uncle Tom's Cabin 16. Cook's Vaudeville, 21-25. Giffen-Neil 28.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Ida Fuller Vaudeville co. to good business 15.

MISSOURI.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Nancy Gibson and Joseph O'Meara in The Lady of Lyons 11 to a good house; good performance; audience well pleased. This closes the season.

LEXINGTON.—NEW GRAND OPERA HOUSE (E. Chandler, manager): Nancy Gibson in Lady of Lyons 12; poor house; good performance. House closed for season.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): De Wolf Hopper in El Capitan 10 to the largest house of season; audience enthusiastic.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, proprietor and manager): Pertle Springs Stock co. continues to do good business.—ITEM: Missouri Music Teachers' Association gives six concerts 16-19. Missouri State Band Association's Consolidated Bands played to good business 5 and 6; receipts, $1,150.

MONTANA.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Charles H. Yale's Greater Twelve Temptations 15.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): Orris Ober co. week of 6 to poor houses; poorer co.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): Kirke Comedy co. in repertoire 7-12 to fair business. Coming: Orris Ober 21-26.

NEW JERSEY.

ELIZABETH.—ITEMS: Elizabeth City Lodge No. 289, B. P. O. E., initiated the largest class of candidates 15 that has ever come before the lodge; fifteen Elks were made, and after the ceremony the event was celebrated by a feast. The Rose Fête, for the benefit of the Orphan Asylum, was repeated 15 at the Star Theatre, and scored as great a hit as the previous performance; the vaudeville part of the entertainment was composed wholly of local talent, and reflected credit upon all the participants.

RED BANK.—OPERA HOUSE (John W. Eyles, manager): Out Yonder, a Western drama by Mr. and Mrs. Russ Whytal, proved very interesting to a fair audience 20; co. very good. Coming: The Sinclair Stock co. will open a week in repertoire 21.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The Two Vagabonds, as sung by the Waite Comic Opera co. 12, closed the longest run of opera ever known in this city, and the house was too small at each of the thirty-six performances to accommodate the crowd. The engagement of Dickie Delaro and co. in comedies opened 14 to S. R. O.; the curtain raiser is His Eldest Brother, followed by the very clever three-act comedy Arabian Nights; the co. includes J. P. Tucker, Frederic Murphy, J. E. Sheehan, Neil Florence, Vera Markelle, Mathilde Welling, Ada Zell, and Dickie Delaro; their efforts are rewarded by bountiful applause and numerous curtain calls; between the acts are specialties by May Wentworth, the female Paderewski; Frank Whitman, trick violinist; Sam Ryan, Irish comedian, and Annie Lloyd, the Vital Spark, in songs and dances. The bill beginning 17 will be changed to An American Girl.—ITEMS: The John Robinson and Franklin Brothers Circus [illegible]. A certificate has been filed in the office of the Secretary of State showing that the capital stock of the Broadway Theatre co. has been reduced from [illegible] to $25,000. The paid in capital is [illegible]; debts and liabilities, [illegible]. The certificate is signed by Andrew A. McCormick and Herbert Parsons, of New York.—A certificate of incorporation of the Society of Musical Arts, of New York City, has been filed. The objects are to cultivate vocal and instrumental music, and encourage dramatic and musical performances. The incorporators are: Preble Tucker, P. Lorillard Ronalds, Jr., John Du Fais, George H. McLean, Charles T. Matthews, and J. Norande R. Whitehouse.

CHARLES N. PHELPS.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Summer Stock co. in Caste 8; good performance to light business. Rescue Hook and Ladder co. Minstrels, of Bath, 11 to crowded house.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): House closed; business has not been up to the standard of other seasons.—AMUSEMENT HALL (Charles H. Bollinger, manager): The bill for week of 14 included George N. Wilson, comedian, who is quite a favorite here; Allen and Del Main, sketch artists; Fred Nolan, Irish comedian; Marie Culp, songs and dances, and Tammie Burdock, serio-comic; business fair.—ITEM: Charles Seaman, of minstrel fame, is spending the week here.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Fargo Cinograph co. 17-19.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): [illegible] Twenty-third Annual Music Festival [illegible]

SYRACUSE.—[illegible] to do good business; Adelaide Randall, Dora Niven, William Corliss, and George Lyding are especial favorites. Fra Diavolo was sung 10-12, Bohemian Girl 14-16, Mascotte 17-19, Mikado 21-26.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): House closed for the season.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Poughkeepsie High School Commencement Exercises 22. Cornell Glee, Banjo, and Mandolin Clubs 24.—ITEMS: E. M. Crane, Eunice Fitch, and the Elmore Sisters, who are summering near this city, have signed for the coming season with the Kennedy Players.—Professor Dodd's Orchestra replaces that of Professor Scofield at this house the coming season.—The Elmore Sisters will produce a new play called The Higher Court, by Eunice Fitch, next season.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): Nichols and Howard's Summer Stock co. 17, 18 in Moths and King of Liars.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Summer stock co. presented Our Boys 11 to a fair and enthusiastic audience.—ITEM: Manager Sternberg leaves 18 for New York to complete his bookings for season 1897-8.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Bibi, The Comedy of Toys, was repeated 12 to a large and demonstrative audience. Irvin French's Comedy co. opened a three nights' engagement 17 in The Runaway Wife to a large and highly pleased audience.

COHOES.—CITY THEATRE (Williams and Powers, managers): Burton, the Magician, to good business 15; audience satisfied.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Howard Nichols Stock co. in Moths was fairly well attended 12. East Lynne and King of Liars were presented 14-16 to fair houses; audiences well pleased.—ITEM: W. A. Whitecar has translated a drama from the Italian of Vittoria Bersezia, and has sold it to Winona Bridges, who will use it for her daughter "Baby June."

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Wilbur Opera co. in The Black Hussar 14-16 and Olivette 17-19 to S. R. O. at each performance. The general excellence of the organization is deserving of the highest commendation. Continuation of opera 21-26.—COOK OPERA HOUSE (S. S. Shubert, manager): The Cummings Stock co. appeared in The Pink Dominoes and Camille 14-19 to large and enthusiastic audiences. Jessie Bonstelle as Camille was admirable. The Armand of Ralph Cummings was excellent.—ITEM: Louis C. Cook, manager of the Academy, is in New York in the interests of his house.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): James Sayer, Frederick Lewis, Frances Carey, and other professional talent in dramatic and musical entertainment pleased a large house 17.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): New York Comedy co. gave a good performance of Camille, Constance Williams taking the leading part; business fair. They produce Grundy's Arabian Nights 21.—ITEM: Verner Clarges has left the co. and returned to New York.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Summer Stock co. 14 in Niobe; co. gave entire satisfaction to fair business. Summer Stock co. 21 in Our Boys.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Haywood Bros. Minstrels 14 to good business; performance good. Paige's Players 16, 17.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Paige's Players 14, 15 in The Circus Girl and Was Marriage a Failure to large houses; performance good.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Charles H. Yale's Twelve Temptations did a good business 9; numerous specialties are introduced, all of a high order; Josie Sisson and Messrs. Rosaire, Elliott, Bruno, and Harty deserve mention. The Euterpean Mandolin Club, of this city, under the leadership of Prof. Fred Fiset, occupied the orchestra chairs, and rendered several pleasing numbers between acts.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Charles H. Yale's Twelve Temptations 11, 12 to very poor business; Josie Sisson as Bright Eyes and Gus Bruno as Snero Aprope, and Rosaire and Elliott, the famous English acrobats, deserve special mention for their work; the balance of the co. were about the average. The Metropolitan Stars week of 21.—ITEM: The season here is now practically closed. [illegible] between now and cold weather.

OHIO.

DAYTON.—FAIRVIEW PARK (Daniel J. Thompson, manager): The second week of vaudeville opened to excellent business 14. The specialties are: Helen Sloan, vocalist; the Houdinis, Warren and Howard, sketch team; the Geller Troupe Statues, and Dan Randall, comedian, all of a pleasing kind.—ITEMS: Helen Sloan, whose right name is Nellie Brandenburg, is a Daytonian, having been born and reared in this city. She possesses a rich voice, and uses it effectively.—Mr. and Mrs. Andrew Waldron in The American Princess, under the auspices of a local society, will appear at the Grand Opera House 22.—Manager Harry E. Feicht received a flattering offer from wealthy and influential citizens of Chicago to put on a production to commemorate the founding of Chicago. He will probably accept.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Among the Breakers by home talent drew a fair house 8.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Ferris Comedians 7-12 in Greased Lightning, Mechanical Man, A Box of Dynamite, The Chorus Girl, Lend Me Five Shillings, and Uncle Josh to only fair business; fair satisfaction.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Lima Lodge 162, B. P. O. E., gave its annual performance 15 to large house, and a better and finer performance was never rendered by the organization; the hit of the evening was made by Rose Melville, late of In Gay New York, assisted by Walter S. Baldwin, in a sketch entitled One Little Jay.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): House dark 14-26. Edison's Vitascope exhibiting the Corbett-Fitzsimmons fight 2-3.——LAKESIDE CASINO (W. A. Robinson, of Ravenna, Ohio, manager): Vaudeville performance 14-19, consisting of The Alexias, Seaman and Monti, Frank Clayton, and Maude Hawey.

OREGON.

ASTORIA.—FISHER'S OPERA HOUSE (L. E. Selig, manager): Edison's Projectoscope 5, 6 to poor business; audience not pleased.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): Said Pasha 8, 9 by local talent to fair and well pleased audiences.

PENNSYLVANIA.

YORK.—OPERA HOUSE (B. C. Pentz, manager): House occupied 11 by pupils of St. Patrick's Parochial School with a clever entertainment. Powell, magician, with Vitascope 17-19.——HIGHLAND PARK AUDITORIUM (Street Railway Co., managers): The Projectoscope drew good audiences 7-12. Carlin and Clark's Minstrels are attracting large audiences 14-19.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): House closed for season.

BUTLER.—Diamond Brothers Minstrels gave clever outdoor performances afternoon and evening 11 and were greeted by large crowds.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., managers): The Stanley Opera co. opened for one week 14 and have had quite a good attendance, the pavilion being nearly filled at each performance. Good singing, fine costumes, and a large chorus of beautiful women are the attractions. The repertoire consists of Said Pasha, La Perichole, Billee Taylor, and The Pirates of Penzance. The stage management is by Arthur Bell. The engagement has been extended one week.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): House closed for season.——ITEM: Forrest F. Russell, who was with The Germans last season, is spending the Summer here.

READING.—CARSONIA PARK PAVILION (Frank V. French, manager): Gonzales Comic Opera co. gave a very good performance of Olivette and Mascotte week of 14 to fair business.——KEFFER'S CASINO (Wallace Keffer, manager): The Roof-Garden Burlesque and Vaudeville co. gave a good performance week of 14 to fair business.

RHODE ISLAND.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Cook's Repertoire co. to fair business week of 7. Co. good. Royce Rolliston Players in repertoire 17-19.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Sousa's Band 14 to crowded house and the best of satisfaction. Fey Comedy co. in Trim, or Beyond the Rockies, 7-9 to good business and general satisfaction.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Garrick Dramatic co. closed a week's engagement 12 to only fair business. Their repertoire comprised Eagle's Nest, Ring of Iron, In the Enemy's Camp, Five Thousand Dollars Reward, A Night Out, The Bells, and My Friend from India.

SOUTH CAROLINA.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): A Modern Ananias 17 by home talent. Coming: Bertram and Willard in A Midnight Fire.——ITEM: The Opera House has been equipped with electric lights and water works, and the scenery has been retouched.

TENNESSEE.

MEMPHIS.—EAST END PARK (Charles T. Taylor, manager): The bill for week of 13 includes Little Maud, Billy and May Dawson, novelty skaters; Antonio and Conchita Martinez, Spanish dancers; Charley Taylor, ballads; the Kramer Sisters, and Morris Manley, comedian.

NASHVILLE.—GRAND OPERA HOUSE (Phil W. Peters, business-manager): The bill week of 15 includes Ada Sweeney, Phil Peters, A. C. Lawrence, and James F. Green; light business.——ITEM: Business at the theatres here since May 1 has been very unsatisfactory, as the people prefer spending their evenings at the Exposition, where the amusement features continue to do good business. Innes has made a great hit with his band, and will be here until August 1.

TEXAS.

WACO.—AUDITORIUM (James M. Drake, manager): Oscar P. Sisson Comedy co. on their second week played to big business, presenting Nanette, Wild Oats, Uncle Josh, and The Colonel to delighted audiences; the specialties are far superior to many seen here at regular prices.——ITEM: Your correspondent is in receipt of a copy of a new descriptive song, entitled "The Burning of Buckners Orphan Home." The words are by Lee Malver and the music by W. M. Byars, both Waco young men.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): A local co., under the direction of Howard Kyle, gave a very creditable entertainment 9, 10 to light business.——ITEMS: The Grand Opera House, which for the past three years has been conducted by the Salt Lake Amusement co., with John B. Rogers as manager, will on September 1 pass into the hands of H. F. McGarvie, who has secured a five years' lease on the property, with the privilege of five years more; $5,000 will be expended in improvements; the theatre will be renovated and redecorated, the seating capacity increased, a commodious lobby added, new dressing-rooms will replace the out-of-date and uncomfortable ones now used, the depth of the stage will be increased, and James Anderson, scenic artist, has been engaged to paint new scenery. Standard plays will be presented by a competent stock co. during the season, and the house will play all first-class vaudeville attractions that may desire short engagements while traversing the continent. The house has in the past been very popular, and under the new conditions Mr. McGarvie will, without doubt, add to its popularity by giving to its management experience and ripe theatrical judgment.—Hastings Clawson, a young man of hypnotic power, will give an exhibition at Saltair Pavilion 19, 20.—Harold Russell and Ada Dwyer are spending the Summer here.—Prof. Evan Stephens will have a choir of 700 picked voices at the Pioneer Jubilee in the Mormon Tabernacle.

JOHNSON.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): House closed for season, and will reopen early in September.

VIRGINIA.

POCAHONTAS.—ACADEMY OF MUSIC (G. B. Forster, manager): House dark. Southern Comedy co. week of 21.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Grover co. in Cad the Tomboy to fair business 12.

WALLA WALLA.—PAINE OPERA HOUSE (John Paine, manager): Elijah by Whitman College Conservatory of Music, assisted by Signor Foli and E. C. Masten, to crowded house 10.

WISCONSIN.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Ward and Vokes in A Run on the Bank to excellent business 10.

ASHLAND.—GRAND OPERA HOUSE (John Reis, manager): Jones Barrett co. 7-12 to fair houses.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Marie Wellesley Players closed a successful week of six nights ending 12 in Dangers of a Great City and other plays; general satisfaction. Santanelli, the hypnotist, for five nights commencing 14; large houses; audience well pleased.

RACINE.—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Ward and Vokes booked for 12 failed to appear.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Ward and Vokes in A Run on the Bank 11 to S. R. O. and good satisfaction. Coming: A Bowery Girl 28.

STEVENS POINT.—NEW GRAND OPERA HOUSE (J. A. Emmer, manager): Alla Heywood to a good business 10. High School Graduating Concert drew a crowded house 11. The Gilmeys opened the week of 14-19 to a fair audience, presenting Angie the Country Girl in a satisfactory manner. Coming: Professor Fontana 21-26.

WAUKESHA.—CASINO (L. S. Ovitt, manager): Ward and Vokes in A Run on the Bank 12 to fair house; performance very good. Santanelle, hypnotist, week commencing 19.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Thomas E. Shea in The Shaun of the Man-o-War's Man, Fire Patrol, Dr. Jekyll and Mr. Hyde, The Country Politician, and The Snares of New York 8-12 to big business. Ethel Tucker co. opened a two weeks' engagement 14 in A Broken Life to a packed house; performance excellent.——MECHANICS' INSTITUTE (C. A. Everett, manager): Local talent presented Botany Bay to a fair audience 14.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): House dark. Coming: Yale's Twelve Temptations July 8.

WINNIPEG.—GRAND OPERA HOUSE (Seach and Sharp, managers): Twelve Temptations to good business at advanced prices 7, 8. Nashville Students 14, 15.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Sousa's Band 9, 10 to light business. W. S. Harkins 14 in Shall We Forgive Her to large audience; splendid performance; Tom Wise received a regular ovation; George Deyo, Olive White, and Maude Ryan made big hits.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Waite Opera co. opened a season of Summer opera 14 to good business; the piece was Fra Diavolo.——THEATRE FRANCAISE (W. E. Phillips, manager): The Stock co. are playing Ten Nights in a Bar Room to good business. The vaudeville bill, headed by Carr and Tourgee, is good.——THEATRE ROYAL (Sparrow and Jacobs, managers): The Trinity Specialty co. opened 14 to good business; some dissatisfaction was shown at the motorscope exhibition of the Corbett-Fitzsimmons fight, which was not up to much.

TORONTO.—BIJOU THEATRE (H. H. Lamkin, manager): The Mascot was capitally presented 14 by the Casino Opera co.; the organization is the pick of the late Madison Square Opera co.; the principals are efficient and include: Mabel Williams, Minnie Stalle, Louise Dare, Alex Thompson, Al Leech, and Tom Whyte; little Helen Leech made a hit in her singing, both in the solos and with her father; business good. Buffalo Bill's Wild West Show 5, 6.——GRAND OPERA HOUSE (O. B. Sheppard, manager): Catherine Merritt's historical drama, When George the Third was King, will be presented 17-19, under the direction of Harry Rich.——ISLAND ROOF GARDEN (Rich and Ramsay, proprietors): The programme presented 14-19 is a particularly good one, and comprises the following: Geissler and Roth, Tyrolean Warblers; Hal Stephens, the eccentric clown; Alice Carmelo, comedienne, and Tom and Ida Kelly, introducing songs and dances. Weinman, the Harringtons, Four Troubadors, and Rich and Ramsay will present their latest musical comedy, entitled Done on Both Sides, 21-26.——ITEM: A grand jubilee concert will be given in Massey Music Hall 21.

LONDON.—PARK THEATRE (A. E. Roote, manager): Business continues fair with the following bill: G. A. Emery, Bessie Marlowe, Sadie Hart, and Waldo Whipple.——ITEM: Eugene Speyer, musical director at the Park, has signed with Munroe and Hart in The Gay Matinee Girl for next season.

OTTAWA.—VICTORIA PARK AUDITORIUM (William Hutchison, manager): The bill week of 14-19 included: Ray Burton, Billy Van, H. Winsman, and Maybelle Eckert, and Ludwig Heck, Jr.; business very good.

ARENA.

SPRINGFIELD, MASS.—Forepaugh and Sells Brothers' Circus will exhibit in Hampden Park July 11.

BOISE CITY, IDAHO.—Coming: Walter L. Main's Big Circus 21.

PHILIPSBURG, PA.—The Wallace Circus showed to 5,000 people afternoon and evening 11.

GRAND FORKS, N. D.—Ringling Brothers' Circus exhibited here afternoon 8 to 12,000 people.

BELLEVILLE, CANADA.—Coming: Buffalo Bill's Wild West Show July 2.

WALLACE, IDAHO.—Coming: Walter L. Main's Circus July 2.

MONTGOMERY, W. VA.—W. H. Harris' Nickel Plate Circus gave two performances 15 to good business.

WOODSTOCK, CANADA.—Coming: Buffalo Bill's Wild West Show July 14.

CHARLESTON, W. VA.—W. H. Harris' Nickel Plate Show 14 gave two excellent performances to capacity of canvas, Barney, the baby elephant, being one of the strongest features ever seen here with a show.

LANSING, MICH.—Hummel, Hamilton, and Sells' Minstrel Shows drew two fair crowds 12, giving best of satisfaction.

BURLINGTON, VT.—Buffalo Bill's Wild West Show gave two performances to large crowds.

LOGAN, O.—Sun Brothers' Show appears 26.

GLENS FALLS, N. Y.—Adam Forepaugh and Sells Brothers' Circus appears July 17.

PUNXATAWNEY, PA.—Wallace and Co.'s show appeared 9 to light business.

FARGO, N. D.—The Ringling Brothers' Circus exhibited and filled their large tent with delighted audience afternoon and evening. The three ring performances were given by some of the best people in the business, and it was by far one of the finest tent shows ever seen here.

STAUNTON, VA.—W. H. Harris' Nickel Plate Show comes 21. They have the finest paper ever put up in this city by a popular price circus.

PLYMOUTH, MASS.—Robinson and Franklin Brothers' Show 12 to good business.

WALLA WALLA, WASH.—Walter Main's Circus comes 28.

LONDON, CANADA.—Buffalo Bill's Wild West Show will be here July 10.

SARATOGA SPRINGS, N. Y.—John Robinson and Franklin Brothers' Combined Shows are billed for July 2. Forepaugh and Sells Brothers' 16.

EAU CLAIRE, WIS.—Lemon Brothers' Circus to fair business 14.——ITEM: About one-half the employees of the circus, including a number of their best people, struck and refused to play unless their back salaries were paid. A compromise was finally agreed upon and business resumed.

ELYRIA, O.—La Pearl's Circus comes 22 and Norton and Jones' Circus 5.

MANKATO, MINN.—Ringling's Circus is billed for July 3.

URBANA, O.—Sun Brothers' Circus 14 to good business and gave satisfaction.

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Address Mirror.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
AGNES CARLTON PHILLIPS (Alphonso Phillips, mgr.): Paducah, Ky., May 3—indefinite.
BERGMAN PRINCE: Ft. Meade, S. D., June 21, 22, Belle Fourche 23, 24, Spear Fish 25, 26.
BOSTON COMEDY: Granby, Can., June 18-22, Farnham 23-26, Cowansville, July 1-31.
CASTLE SQUARE THEATRE COMEDY (Tony Cummings, mgr.): Boston, Mass., May 31—indefinite.
CIRCUS GIRL (Augustin Daly, mgr.): New York city, May 25—indefinite.
CHICAGO COMEDY: Plattsmouth, Ia., June 21-23, Nebraska City, Neb., 24-26.
CROWELL-EMERY-MASON: Ellsworth, Me., June 28-July 3, Old Town 5-10, Bucksport 12-17.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 28—indefinite.
EUGENIE BLAIR: Minneapolis, Minn., June 14—indefinite.
FLORA STANIFORD: Saranac Lake, N. Y., June 21, 22, Lake Placid 23-26.
FRAWLEY STOCK: San Francisco, Cal., June 7—indefinite.
GIFFEN-NEILL STOCK: St. Paul, Minn., May 17—indefinite.
GRACE HENLEY: Estherville, Ia., June 21-26.
GONZALES COMIC OPERA (Frank V. French, mgr.): Reading, Pa., May 29-Sept. 11.
HUNTLEY-DOWLING: Mobile, Ala., June 7-26.
IRVING FRENCH: Ballston Spa, N. Y., June 21-23, Schuylerville 24-26.
KATIE PUTNAM: Los Angeles, Cal., June 7-26.
NEVER AGAIN (Chas. Frohman, mgr.): Chicago, Ill., June 7—indefinite.
PRESCOTT-TORREY: Chadron, Neb., June 21-26.
RICE COMEDIANS: (Geo. Peck, mgr.): Moncton, N. B., June 21-26.
MADISON SQUARE COMEDY: Salina, Kan., June 21-26.
MILES IDEAL STOCK: Calais, Me., June 21-26, Woodstock 28-July 3.
ORRIS OBER: Grand Island, Neb., June 21-26.
REDMOND DRAMATIC: Eau Claire, Wis., June 24-July 3.
SHANNON COMEDY (Harry Shannon, mgr.): Salem, N. Y., June 21-26.
SLATER AND HODGES (Will T. Hodges, mgr.): St. Albans, Vt., June 21-26.
THE PAIGES: Watertown, N. Y., June 21-26, Oberdeen, 28-July 3.
SINCLAIR STOCK: Red Bank, N. J., June 21-26.
SHERMAN AND BROWN: Saranac Lake, N. Y., June 21-26.
THE GIBNEYS: Fond du Lac, Wis., June 21-25, La Crosse 28-July 3.
UNCLE TOM'S CABIN (Calhoun's): Allen, Kan., June 22, Adams 23, Harveyville 24, Eskridge 25, Emporia 27.
WALKING DELEGATE: Boston, Mass., May 31—indefinite.
WARNER COMEDY (Ben R. Warner, mgr.): St. James, Minn., June 21-23, Adrian 24-26.
WHITTIER COMEDIANS (R. A. Crolius, mgr.): Newport, R. I., June 21-26.
WARD AND VOKES: Chicago, Ill., June 20-26.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Keokuk, Ia., June 21-July 3.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Washington, D. C., April 19—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Baltimore, Md., April 26—indefinite.
COLUMBIA OPERA (Charles L. Young, mgr.): Los Angeles, Cal., June 13-27.
DE WOLF HOPPER (B. D. Stevens, mgr.): Manhattan Beach, N. Y., June 26-July 24.
GIRL FROM PARIS (E. E. Rice, mgr.): New York city—indefinite.
JOHN W. ISHAM'S ORIENTAL AMERICA: En route through Scotland.
KANE OPERA (No. 1): Lancaster, Pa., June 28—indefinite.
KANE OPERA (No. 2): York, Pa., June 28—indefinite.
LILLIPUTIANS: San Francisco, Cal., June 14—indefinite.
MACKAY OPERA: Terre Haute, Ind., June 20-July 4, Cincinnati, O., 6—indefinite.
ROUND OF PLEASURE: New York city—indefinite.
SOUSA'S BAND: Manhattan Beach, N. Y., June 19—indefinite.
WHIRL OF THE TOWN: New York city May 31—indefinite.
WILBUR OPERA (Maud Daniel, mgr.): Seattle, Wash., June 21-July 3.
WILBUR-KERWIN OPERA: Buffalo, N. Y., June 21-26.
WAITE COMIC OPERA: Albany, N. Y., May 31—indefinite.

VAUDEVILLE.

EARLY BIRDS: Philadelphia, Pa., June 21-26.
HENRY BURLESQUE: Washington, D. C., June 21-26.
JOHN W. ISHAM'S OCTOROONS: New York city, June 14—indefinite.

CIRCUSES.

HOWE'S LONDON SHOWS: Milwaukee, Wis., June 18—indefinite.
RINGLING BROTHERS: Watertown, S. D., June 22, Aberdeen 23, Ortonville, Minn., 24, Madison, S. D., 25, Hawarden, Ia., 26.
ROBINSON-FRANKLIN SHOWS: Albany, N. Y., June 25.
WALTER L. MAIN: Weiser, Idaho, June 22, Baker City, Ore., 23, La Grande 24, Pendleton 25, Walla Walla, Wash., 26.
WELSH BROTHERS: Hazelton, Pa., June 21, 22, Freeland 23, Weatherly 24, Mauch Chunk 25, Lehighton, 26.
WALLACE: Hagerstown, Md., June 22, Washington, D. C., 23, 24, Baltimore, Md., 25, 26.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Franklin Falls, N. H., June 22, Contoocket 23, Henniker 24, Hillsboro Bridge 25, Antrim 26, 27.
RICE'S DOGS AND PONIES: Louisville, Ky., June 7-26.
SANTANELLI (Sam Myers, mgr.): Waukesha, Wis., June 21-26, Sheboygan 28-July 3, Manistee, Mich., 5-7.
ABT AND MONTALIENS: St. Ignace, Mich., June 21, 22, Montigne 23, 24, Escanaba, 25, 26.
FORREST COMPANY: Bishopville, Md., June 15-29.
GUS LAMBRIGGER: Missouri Valley, Ia., June 21-26.

AMONG THE AMATEURS.

Wellesley College girls presented on June 18, in the college barn, Goldsmith's She Stoops to Conquer. Alice L. Wright, Julia A. Coller, Geneva Crumb, and Margaret Starr were seen in leading roles. The Smith College girls played The Merchant of Venice at Northampton, Mass., on June 19, under direction of Alfred Young, of this city.

The Eckhart Dramatic Club presented The Deacon at Lonaconing, Md., on June 14. In the cast were John Brady, James Feldman, Henry Davis, Martin Cordial, Daniel Moore, George Seiforth, Phil Blake, John Brode, Ella Lee, Annie Condon, Annie Moore, Kate Durkin, and Emma Simons.

Walter C. Greenough has arranged a lawn dance based upon A Midsummer Night's Dream, to be given on June 15 at Montclair, N. J.

Benjamin B. Vernon's new play, A Lucky Banker, was successfully presented at Athena Hall, Port Jefferson, N. Y., on May 31 by local talent, the cast including besides the author Julia Randall, Effie Smith, Miss Potter, Lila Woodhull, Mabel Hammond, Lotta Westlake, Charles Platt, R. C. Jones, Will Robbins, Myron Overton, B. F. Coyle, and William T. Wheeler. Vaudeville numbers were given by Miss Moger, Grace Edwards, Florence Hawkins, Lottie Brewster, Laura Kinner, Robert Brice, Jacob Dreyer, Seabury London, and Howard Hawkins.

Charles Graham's latest song, "As Long as There's Love in Your Heart," has been published by John F. Palmer, author of "The Band Played On."

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N. B.—All contracts made for above Theatre for 1897-98 will not stand unless signed by me, as Theatre has been sold by order of the Court.

GOSSIP.

C. Harry Kittredge has just returned from a successful tour with Lorraine Hollis. He appeared in Mr. Barnes of New York, The Tigress, and Forget Me Not.

Advices from England state that John W. Isham's company is playing to packed houses, and that his tour is successful.

Leander Blanden is seriously ill at Edinborough, Pa.

Through an error several copies of THE MIRROR were printed last week without credit to G. G. Rockwood for the photograph from which the admirable portrait of A. M. Palmer, published in that number, was made.

Albert Hart writes from Philadelphia: "I have already had two good offers for next season as a result of my advertisement in THE MIRROR."

Thomas H. Burns, whose wife died on June 16, was stricken with paralysis at Kittery Point, Me., the next day.

Kitty Brady Harris, lately a member of John Drew's company, has decided to retire from the stage and to reside at Garden City, N. Y.

Lillian Stillman is visiting her brother at Milwaukee for a few weeks. She has had several offers for next season.

The Garrick company, supporting Carlton Wells, is making a successful tour of New England. Florence Gerald, Isabelle Pitt Lewis, Clara Moran, Cora Rhea, Frank Finch Smiles, J. P. Loughney, W. R. Healy, and Eric Braddon are among the principal people. C. S. Rhea is manager.

Arthur Byron at last accounts was with John Drew and others at Paris, about to leave for London and the Jubilee.

Rita Elandi, who has been a member of the Carl Rosa Opera company, arrived from England last Sunday for a brief visit at her home in Cleveland. Mlle. Elandi said that the Carl Rosa company might visit America next season.

"Cold Molasses," the horse that played a leading role in The County Fair, was killed by a Brooklyn trolley car last Saturday night.

Lavinia Shannon entertained Minnie Victorson at luncheon last week at her new flat in the Boulevard.

John Mareni, master carpenter of the Broadway Theatre, is visiting his sisters at Milan, Italy, whence he writes enthusiastically of the courteous entertainment given him at London by some of the players who were here with His Excellency.

James Young is busy these days arranging with Owen Ferree the booking of his next tour.

The reiterated rumor that Lulu Glaser is to take Della Fox's place in the comic opera triple alliance the coming season is without foundation. Miss Glaser is under contract to Francis Wilson. She intends to remain in his company, and she says that she has not had an offer from the alliance management.

Charles Kent, with the stock company at St. Paul, has purchased from H. A. D'Arcy a unique sketch entitled Polly's Burglar.

J. Carl Mayrhofer has signed a contract with Augustus Pitou to take charge of the lighting department of the Grand Opera House next season. Mr. Mayrhofer will soon issue a new catalogue of his electrical inventions and devices for theatrical use. He has recently removed his workshop and office to 28 Centre Street.

John Cort has signed a five years' contract with Marie Belle to manage her in grand and comic opera, and has organized a first-class company, including Edgar F. Seamans, Maurice Hageman, Vera Smith, Vivian Rossiter, Harry DeLosne, A. Roher, and Herbert Salanger. The season opened June 21, at Lake Harriet, Minneapolis, for a ten weeks' engagement. After terminating its Summer season the company will make a Southern tour to the coast, embracing all the larger cities.

MATTERS OF FACT.

Max Fehrmann, who has had a long and honorable career as musical director, composer, and comedian, has opened a studio at 434 West Twenty-third Street for the Summer months. He makes a specialty of writing and arranging dramatic and ballet music. Bertrand, the famous ballet master, is associated with Mr. Fehrmann, and pupils in singing and dancing are received. Mr. Fehrmann brings to his labors a thorough musical education, vast and varied experience, consummate skill as a coach, and an unbounded enthusiasm. The fact that during the past sixteen years he has been steadily employed by three representative managers—namely, Milton Nobles, The Hanlons, and Roland Reed—speaks for itself.

J. W. Shannon is negotiating with M. W. Hanley for the production of his comedy, A Daylight Masquerade.

The Hartford Opera House, at Hartford, Conn., which has been thoroughly renovated, has proven a popular place of entertainments in the hands of those live and energetic managers, Jennings and Graves.

Marie Carlyle will remain in town for a short time. She has not signed for next season.

Alberta Gallatin, a capable actress, who has received most favorable newspaper comment for her work in leading roles with Richard Mansfield, Thomas Keene, the Lyceum, and other organizations, has just closed a long season with E. H. Sothern, and is at liberty for the coming season.

Sidney R. Ellis finds that there is a great demand from managers for his play, Bonnie Scotland. On several return dates this organization played to the capacity of the theatre, and with the changes and new songs to be introduced the forthcoming season even greater success for it is anticipated.

A gentleman would like engagement to fill in the Summer months. He may be addressed as "Actor," care this office.

The Music Hall at Lowell, Mass., is being improved. The auditorium is being painted, decorated, and carpeted, while the old stage will be replaced by a new and larger one, equipped with new scenery and every modern appliance. It will be large enough to hang a forty-foot drop and set the heaviest scenic production. H. E. Reed, of 245 West Thirty-eighth Street, books the house, and has some good open time for representative attractions.

Office and desk room may be had of Colonel L. Allston Brown, 1227 Broadway.

It is said that Trixie Friganza has received an offer from E. E. Rice to play Ruth in The Girl from Paris the coming season. The part should suit her admirably.

Leontine Stanfield's latest composition, "The Night Cometh," is proving equally as successful as some of her previous songs. R. Cuthriss Ward is singing the song to repeated encores.

Manager Tom Groves, of the People's Theatre, Evansville, Ind., is in town booking attractions for his house, where Sunday night performances are a special feature. He may be found at the American Theatrical Exchange.

Sheridan Block, who has always proven himself an efficient actor, having essayed the leading roles in many noteworthy productions with credit to himself and to the judgment of managers who selected him to play the parts, is open to consider offers for next season.

W. A. Drowne, who made himself popular with traveling managers during his connection with the theatre at Plattsburg, N. Y., has taken the management of the Russell Theatre at Ottawa, Ontario.

Fay Brothers and Hosford have already secured a number of high-class attractions for their new theatre at Portland, Maine, which will be ready for opening September 1.

James M. Brophy, who can boast of a big string of successful impersonations in leading roles, has not signed for next season.

W. E. Ritchie, the tramp cyclist, will again be seen with In Gay New York next season. He is at present filling a most flattering engagement of eight weeks at the Palace Theatre, London.

Melytha Adams is disengaged for the Summer and may be addressed care of this office.

George Learock has gone to Riverhead, Long Island, for the Summer. He has not closed for the advancing season. His ability as a director and producer of plays has long been established.

Greenville, Texas, with a population of 11,000 has but one theatre, the King Opera House, and as but one attraction a week is played, paying business should result to the right class of attraction.

The Academy of Music in Milwaukee, under the management of John Cort, will open its season Sunday, August 29, with Little Miss Chicago in Gay Paris. During the Summer the Academy will be thoroughly overhauled, renovated, and the stage stocked with new scenery. A change in the street car system makes all lines pass the Academy. The theatre will have a main entrance cut through from Wisconsin Street, and with its large seating capacity, which is 2,200, should prove a winner. Prices will range from 10 to 75 cents.

Jeannette St. Henry was offered a part in The Stranger, Hoyt and McKee's new production, but as the role offered no singing opportunities she did not close with these managers. Her address for the present is care the Hotel Vendome.

I. N. Morris sailed for England on the *Aurania* to-day (Tuesday) to confer with Manager Litt regarding an English production of The Last Stroke, and also to secure a copyright production of his new play, Matilda, which Mr. Litt is to put on for a New York run next Fall.

Nellie Lynch, who successfully played the role of Little Miss Muffit in Jack and the Beanstalk last season, has been re-engaged for the same part for next season, her managers being highly pleased with her performance.

The Auditorium, where prices range from 25 to 50 cents, is the popular price theatre of Memphis, Tenn., and will continue under the same able management that was at the head last season. Manager Benjamin M. Stainback wishes to hear from attractions with proper plays and good people who want to play to money.

A change has been made in the management of the Park City Theatre at Bridgeport, Conn., Walter L. Rowland having assumed the direction of the house, and it will be his policy to run it strictly as a first-class theatre under the most liberal management. Frank Miller, the owner of the property, selected Mr. Rowland as his manager on account of his success in directing the house formerly, and his appointment will doubtless bring about most gratifying results. Mr. Rowland is now booking for the coming season.

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THE FOREIGN STAGE.

PARISIAN GOSSIP.

Fredegonde, a Tragedy—Bernhardt and Duse—Le Batard Rouge—Notes.

(*Special Correspondence of The Mirror.*)

PARIS, May 28.

While Fredegonde, the new five-act drama in verse, written by Alfred Dubout, and produced at the Comédie Française, cannot be considered a complete success, it contains one extremely strong situation which saves it from mediocrity and stamps its author as a dramatist who should write plays of great power and effectiveness when his mastery of technique and stage craft becomes greater than it now is. The story is the tragic one of Fredegonde, who, living in the middle of the sixth century, is one of the female monsters of French history and tradition. Fredegonde is a peasant girl in the household of King Chilpéric, for whom he discards his Queen. He afterward takes another wife, Galswintha, and Fredegonde makes her debut in crime by murdering her and becoming queen herself. She next assassinates two of Chilpéric's children by his first queen, but the third, Mérovée, escapes her. Fredegonde becomes the mistress of Lother, captain of the King's guard and bosom friend of Mérovée; he is madly infatuated with her, and she attempts to use him as her tool to accomplish the murder of his friend, Mérovée. Because of his infatuation he consents, but the plot is overheard by Nera, a young girl in her service, and the niece of Prétextat, the Bishop, with whom Mérovée is a favorite. Nera runs to tell the Bishop of her discovery. Fredegonde learns of the girl's errand, and realizes that she stands in great danger of not only failing in her design, but of being publicly denounced for her intended crime. She therefore conceives the bold purpose of confessing to the Bishop and thus sealing his lips, for the laws of the Church forbid him to reveal the secrets of the confessional. She hastens to Prétextat and confesses her crimes, including, of course, her intention of having Mérovée murdered. The Bishop hears this with horror, because Lother has already been to him and has learned from him the hiding-place of Mérovée, and is departing on his murderous mission. The Bishop beseeches Fredegonde to stop Lother, but she laughs at him, and sneeringly reminds him that he cannot speak. The clatter of horses' hoofs is heard without, indicating that Lother is off. The Bishop seizes a candelabrum and flourishes it as if to strike Fredegonde, but the sound of voices chanting in the chapel reminds him of his office and he falls on his knees and cries out despairingly.

This is the strong scene of the play; it is remarkably strong in fact, and lifts the play into a partial success that would have been a triumph if the play as a whole had been up to the standard of this fourth act. But it is far from it. The truth is that the first, second, and third acts are excessively tiresome, and the fifth, in which Lother, instead of murdering Mérovée, is himself assassinated by Fredegonde, is much less effective than the fourth. Mounet Sully was not well cast in the role of Lother, but his brother Paul scored a great success as Prétextat. The difficult part of Fredegonde was creditably enacted by Mlle. Dudlay. The settings and costumes were exceptionally fine.

An interesting and dramatic production was that of Le Batard Rouge at the Théâtre de la République. The play is a romantic one, in which the Cardinal Richelieu figures. The Duc de Belyuese, a friend of the Queen, is assassinated by three young bloods of the time, despite the efforts of Lionel De Puyroland, who makes a business of protecting the weak and oppressed, to prevent the tragedy. Simonne, the daughter of the victim, has inspired love in the breast of Lionel and also of the chief conspirator in the murder. Richelieu is a friend of the latter, but finally he discovers that Lionel is his natural son, the "red bastard." The latter wins Simonne and virtue is triumphant. The piece is well played, and pleases its audiences.

Despite the fact that the revival of Don Cæsar de Bazan at the Porte-St.-Martin, with Henry Kraus in the title-role, began well, and seemed to promise a run, it will be withdrawn on Sunday, May 30, and Ernest Blum's adaptation of Eugene Sue's The Mysteries of Paris will be revived. Niobe will also be withdrawn at the Bouffes at the end of this week and a new vaudeville by Burani and Kéroul called Les Frissons de Venus will be produced there next week.

The exchange of compliments between Sarah Bernhardt and Eleanora Duse is rare enough between rival theatrical stars to deserve notice. The two seem to have organized a little mutual admiration society. Eleanora sent her regards to Sarah when she arrived in Paris, and now the apartments of the former are fragrant with roses which Sarah sent on from Brussels. The latter, by the way, has just returned to Paris, and announces that she will give six performances of La Samaritaine, beginning on Saturday, May 29, before leaving for London. Madame Duse's short Paris season will begin on June 1, with La Dame aux Camélias. Her repertoire will include Magda, Cavalleria Rusticana, La Femme de Claude, La Locandiera, and an Italian version of The Second Mrs. Tanqueray.

La Mascotte was given at the Gaité the other day for the sixteen hundredth time. It was only four evenings afterward that Dame Blanche reached the same number of performances, but it has been fifty years since the latter was first produced.

Henri Meilhac, the celebrated playwright, who recently suffered a severe paralytic stroke and is very critically ill, has slightly improved. A number of visitors have been admitted to his bedroom within the last day or two and he recognized them, which he was previously unable to do. He has fully regained consciousness. It is now believed that he will recover.

Dandy Dick, the farce by Pinero, will be produced by the Paris Thespians at the Théâtre d'Application on June 20.

Sarah Bernhardt has written an interesting letter in reply to one from Guistane Guiches, in which he complained that Madame Bernhardt had prematurely withdrawn his play, Snobs, from the boards at the Renaissance and substituted La Samaritaine. Madame Bernhardt gave figures with the purpose of showing that the average nightly receipts of Snobs amounted to only 2,904 francs, while the expenses were 2,896 francs. She pointed out that the receipts of La Samaritaine were 9,000 francs on a night when those of Snobs were only 1,200 francs. "See how fairly I have dealt with him," said Madame Bernhardt. "If I had studied my own interests I should have at once withdrawn Snobs and played La Samaritaine, which proved an unprecedented success. But I have not done so. I have adhered to my principles. In a subsidized theatre it is not difficult to continue a play that is losing money. The taxpayers make good the deficit. But at the Renaissance I alone am responsible, and, however fond I am of my authors, I cannot afford to lose money. I am quite satisfied not to make any profits, and don't complain when, as in the case of Snobs, I am just covering expenses. But I will not go any further."

L. A. H.

TOPICS IN ITALY.

Excitement Over Duse's Success in Paris—New Plays—a Splendid New Theatre.

(*Special Correspondence of The Mirror.*)

ROME, June 10.

The greatest event of the moment is Duse's success in Paris, in which you and I, Dear Mirror, may claim a share—for were you and I not the first to introduce the name of this incomparable artist to the world outside of Italy? To give to you an idea of the interest taken in Duse's appearance in Paris I need only tell you that all our leading artists, authors, and critics who could spare the time went to Paris to be present at the solemnity. Among these were Tina di Lorenzo, Bracco, Marco Praga, Boutet, Traverse, and others. It is from one of these that I receive the following notes:

"Duse did not seem in the least tired when she arrived, and she spoke quite cheerfully to us all. All Paris, without exaggeration, was present at the first performance, and the crowd outside was so great that a child was caught by the wheels of a carriage and crushed. Duse looked awfully white and nervous when she entered, but she soon recovered herself and forgot everything except that she was Marguerite Gautier. Her greatest sensations were, first in the fainting scene, when a well-known actress cried out: 'Heavens! she has fainted in reality!' A greater tribute than which could not have been rendered to Duse's acting. The next great sensation was when she refused Armand's love, then at the gift of the Camelia. She had three calls at the end of the first act, four at the end of the second act, three at the end of the third act, and five at the end of the fifth act. Sarah, who was present, cried out, 'Brava!' and seemed as excited as the rest. The whole public was on foot, and the Italians present were delirious with joy.

"After the performance was over telegrams were sent to America, Russia, Vienna, London, and Italy, and return telegrams were sent to congratulate the great Italian on her success. Not an artist in Italy missed sending a telegram. It is quite a national event. All the criticisms of the French press have already reached us, and all who could forget that Duse is not French say that she is the greatest artist of the day. Ando also pleased. The Paris *Figaro* says he is the first actor in Italy. Oh! and where, then, are Novelli, Pasta, Zacconi and others? The *Figaro* is among the few that do not think Duse the great artist that she is. The Princess Mathilda was present, also the Princess Metternich, ambassadors, ambassadresses, the whole Dumas family, and Rochefort, one of Duse's greatest admirers. All critics, even the least enthusiastic, say that her face is so expressive that there is no need to understand her language. You can follow her, word by word, through her eyes."

Gordigiani, the celebrated Florentine painter, has painted Duse's picture, and it is now quite the fashionable thing for people to go and visit it. D'Annunzio has written a play for Duse, A Spring Morning's Dream.

It may not be generally known, but Duse was born in a railway carriage, October 30, 1859. She was always a nervous, restless child. It is not to be wondered at, her father used to say, "She has got the war of 1859 inside her!" Her father was an actor. She began acting at four years of age, as Cosetta in Les Miserables. Claretie's article on her in the *Temps*, of Paris, is the most remarkable and the truest pen-sketch I have yet read of her in any language. He considers her the finest actress of her day. Ristori is of the same opinion. She must be almost superhuman to have triumphed over French Chauvinism, as she has done.

Here in Rome we have had a little novelty that has pleased—A White Page, which is not unlike Claud's Wife. In A White Page, however, the husband compels his wife's lover to sign a confession of his infamy—a novelty which greatly pleased the public, and the author was recalled several times after the scene. It was also the means of discovering the unknown powers of the actor Paladini.

Tartarin on the Alps is a refreshing Summer piece, and makes one long to join him amidst the snows of Alpine peaks.

Bracco has brought out a new piece, The End of Love, which has met with great success in Naples. But that is not Rome, and before judging we must see it here.

Lopez's new play, Brothers, is not a success. The theme is too old. Two brothers love the same woman. Schiller and Kotzebue, to mention but two authors who wrote on this same subject, were certainly more artistic and effective in its treatment. Lopez makes the two brothers forgive each other, as George Sand does in her Little Fadette. But Lopez is not a George Sand.

We have had a commemoration peformance of some of poor Gallina's comedies in Italian and in Venetian dialect. They are all so sweetly delicate and natural that more than ever we must lament the loss of Goldoni's great successor. Goldoni may have been more vivacious, but Gallina spoke more to the heart.

Madame Diligenti gave one of her delightful recitals before she left Rome. In the first part she enacted a comedy all by herself *à la* Fregoli. She also wrote it herself. It represented a woman's life—girlhood, engaged, married, betrayed, old age, and pardon. This was in French. In the second part she appeared in various characters and played in various languages. This, again, was composed by Madame Diligenti, who writes in several languages as well as she plays in them. In fact, you do not know which to admire most, the authoress or the actress. I tell her she ought to adhere to the Fregoli style, and I think she will. She deserves success, poor little woman, for she has to provide for an invalid husband and two children. She is full of courage, and if courage can win success she must succeed, for she is remarkably clever in many ways.

Signora Marini's elocution classes in the Saint Cecilia's Academy of Rome are more successful than they were ever hoped to be. At the late examinations the pupils recited parts of Hamlet, Ruy Blas, Schiller's Robbers, and Carrera's Coup d'Etat. Signora Marini's diction is perfect, and her pupils are evidently profiting by her teaching. I expect that some of her pupils will eventually leave the lyric stage for the regular drama.

A theatre, larger than any in Italy, has been built in Palermo. It cost $1,368,000 to build. Each tier of boxes has two separate apartments—one for ladies and one for gentlemen, comprising smoking-rooms, wardrobes, etc. There are also galleries for walking, talking, smoking, eating and drinking, etc. The artists' dressing-rooms are quite little apartments. In dimensions it surpasses La Scala, of Milan, and San Carlo, of Naples, hitherto the two largest theatres in Italy. It can contain thirty-two hundred spectators. That is all very well. But where are the spectators to come from? Few people go to the theatre in Palermo, except when the royal family is there, which is very rare. Now if we had such a theatre in Rome, the capital of Italy, there would be some sense in it. But here there is not a theatre really fit for a state performance in the presence of royalty.

Leoncavello is writing an opera on Trilby. Much curiosity is evinced respecting it.

Mascagni has a son eight years of age, now studying in the Rossini Academy of Pesaro, who is showing quite a genius for the violin. He will shortly be heard in public.

A friend of mine, who has heard snatches of Mascagni's new opera, in Mantua, when on a visit to the Marquis Guerrieri-Gonzaga, says that it is fresh, new, harmonious, rich, and elegant, and never once falls into imitation. It is original in every sense of the word.

When are we to hear it in public?

When?

S. P. Q. R.

FOREIGN NOTES.

At the Théâtre des Ternes, Paris, a young American actress, Miss Booker, appeared on June 5 in the title-role of a pantomime called Chiffonnette, by H. Williams, with music by Marius Lambert. Both Miss Booker and the pantomime were received with favor.

Maud Rondebush, an American soprano, is singing in the Royal Italian Opera at Covent Garden, London.

L'Etrangère has been revived at the Comédie Française. Mlle. Wanda de Boncza made a successful debut in the leading role.

In Henri Lavendan's play, Catherine, which will be produced by the Comédie Française, M. Worms will play a leading part. He will also originate the role of Christian Arons in Jean Richepin's drama, La Martyre, in which also Mounet Sully will appear as Joannes, a prophet.

The anniversary of the birth of the famous French dramatist, Corneille, was celebrated on Sunday, June 6, by the performance of an appropriate one-act play called Alliance, by Jean Griselin.

An interesting play, called Rosine, by Alfred Capus, was produced at the Gymnase, in Paris, on June 2, and scored an emphatic success. The plot is an unusual one, and would probably have a semblance of truth to nature only in France. Rosine is a girl of education and refined sensibilities, who retains her character in the midst of many pitfalls and temptations. Under the circumstances the usual and expected thing, from the French point of view, was that she should have fallen. She excites the suspicions of the mondaines because of her position and the ridicule and contempt of the demi-monde. Thus because of her rectitude she incurs the hostility of the world.

The Paris Thespians, a dramatic society made up largely of English and Americans, gave a very successful performance of A. W. Pinero's three-act farce, Dandy Dick, at the Théâtre d'Application, on June 2. Among the performers who did good work were: Arthur Jenkins, Arnold Bideleux, Leigh Ellis, J. Gundy, J. Morgan, L. Roussin, Miss Bloomfield, Miss Underwood, Alix Gros, Miss Musson, M. J. Laurier, and F. Beaumann

At the special performance at the Paris Renaissance, on June 14, in aid of the Alexandre Dumas Monument Fund, Duse played the second act of La Femme de Claude and La Virite de Noces. Coquelin and Emma Nevada also appeared in the cast. The dramatic critic of the *Figaro* likes Duse's performance in Magda better than in Camille.

Clarence Eddy, the American organist, gave a grand concert at the Trocadero, Paris, on June 12. Rose Ettinger and others will assist him.

Sudermann, the celebrated German dramatist, has just completed a five-act play called Johannes, which will be produced at the Deutsches Theatre, in Berlin, in September.

For the purpose of freeing the poor classes of Paris from the moral taint which is said to come from constant attendance at the *cafés chantants*, the Paris City Council is considering a bill for the establishment of a communal theatre, at which shall be given, at a very small admission fee, the classic plays of the French drama, the beauties of which are unknown to the mass of the people.

IN SUMMER PLACES.

F. F. Proctor's Summer address is Larchmont, N. Y., and John W. Dunne's, Portland, Me.

Mr. and Mrs. Joseph Humphreys are now settled in the beautiful house they have had built in Larchmont.

W. E. Flack, manager of the Brothers Byrne in Eight Bells, and Mrs. Flack (Bessie Varse) are summering at Lorain, where they will remain until July 1, proceeding then to Atlantic City, N. J., for the balance of the Summer.

Minnie Stanley is at Long Branch, N. J., with her sister, Frances Stanley, of London, who will return to England in August.

Mr. and Mrs. Paul Menifee will summer at Crockett Lodge, the home of the late Frank Mayo.

Joseph O'Brien, of E. H. Sothern's company, is spending a few weeks with his father and friends at Middletown, Conn.

Mr. and Mrs. Julian Mitchell (Bessie Clayton) are at Long Branch.

Mr. and Mrs. Frank L. Davis, having closed their season with Digby Bell's Hoosier Doctor company, are at their cottage at Sayville, L. I.

Branch O'Brien, brown as an Indian, and direct from Long Island, was in town last week looking over the field with other agents. Mr. O'Brien returned to Patchogue Thursday.

Mrs. E. D. Price and Anna Berger Price are at Bath Beach, N. Y., for the Summer. Mr. Price, although very busy at the Pleasure Palace, will pay occasional visits to his family.

Norman H. Hackett will summer at his Detroit home and at the Michigan resorts.

Edna Ewen will summer at her home in Mount Vernon with occasional trips to Belmar, N. J.

J. H. Stoddart is rusticating in Jersey.

Margaret Gordon, late of The Man from Mexico, is a guest of Mr. and Mrs. Thomas Humphreys, at their home, Larchmont, N. Y.

Mr. and Mrs. Oliver Byron (Kate Byron) are at Byron Cottage, North Long Branch, N. J. James H. Alliger, their manager, is at Warkasha Springs, Wis. Mr. Alliger is representing Santanelli, the hypnotist, who is doing well at the lake resorts.

W. E. Horton writes from Mount Clemens: "Recent arrivals have been Bob Roberts, John G. Sparks, Charles J. Ross, Harry Morris, Harry Blocksom, Sadie Hasson, 'Bony' Hodges, and Harry Tuttle. J. C. Lewis (Si Plunkard) was in town on Sunday last. His company is still out, and will not close until the middle of July. W. C. Cameron is busily engaged finishing the new farce-comedy in which Ward and Vokes will exploit their fun-making qualities next season. Charles W. Young and Sadie Hasson are rehearsing a new sketch in which they will appear at the vaudeville houses next season. Mae Lowery left for New York on Saturday last after a visit of three weeks. Miss Lowery will be with Donnelly and Girard's Geezer company next season." Punch Wheeler writes: "Tell the Committee on Reception I will arrive July 1. Have the parade form with the right resting on the brewery near Nick Norton's boat house." His letter has been handed to the police, and a warm reception is promised.

W. H. Rightmire reports from Wreck Lead, L. I.: The season has opened with a boom. Among those that have been here already are Augustus Pitou and daughter, Mr. Douglas, of Roland Reed's company, and Frank Hall. Mr. Pitou and daughter caught the largest mess of sea bass of the season, some of the fish landed by Miss Pitou weighing at least six pounds each. I have just bought a yacht for pleasure and fishing parties, and expect some well-known professionals here to use the boat.

Harry Blocksom is spending a few weeks at Mount Clemens.

Wilfrid North is enjoying his vacation at Pawtucket, R. I.

DEPARTURES FOR EUROPE.

Among those who sailed last week for Europe were: Nat C. Goodwin Maxine Elliott and her sister, Clementine de Vere-Sapio, and Michael Heumann, manager of Terrace Garden.

Annie Irish

ENGAGED

With W. H. Crane for his Leading Woman.

SEASON 1897-98.

THE UNSUCCESSFUL DRAMATIST.

The series of interviews with dramatic authors who have, with the native modesty of their profession, told the interesting story of their rise and progress, is certainly an object lesson of rare value to the myriad aspirants who stand before the portals of success and strive with all the eagerness of their souls to catch a glimpse of those fortunate enough to be received within. Small wonder then if we read with bated breath and with distended nostrils and bulging eyes of the daily diet of Mr. Quill and Mr. Motif, whose dramatic creations are thronging the temples of amusements. Is it not a concession to us that we are given a peep at the daily lives of these genii: what they have for supper, who makes their linen, and even a shy hint at their daily or weekly takings from their plays?

But there are two methods of proving a proposition: the direct or positive, and the negative way. First, by ascertaining what the thing is, and, secondly, what it is not. Now that we have had abundant evidence of the successful dramatist, would it not be interesting to examine a few notes in regard to the unsuccessful one? The successful man is the broad sea, and the unsuccessful one the shoal and rocks from which danger signals gleam. Study the methods of the successful by avoiding the unsuccessful.

There is an unsuccessful dramatist in my street, and I have had a splendid chance of observing his methods for many months. It occurred to me, in the interests of hundreds who might be benefited thereby, to solicit and, if possible, to secure a talk with this unsuccessful man. I sought him out and found him with little or no difficulty. His name is Mr. C. Nario, and he lives in a hall bedroom upon the fifth floor of a Harlem tenement house. He received me cordially and offered me the only chair his room afforded I explained my mission and he readily grasped the situation, and for the sake of the profession which he graces consented to submit.

"You are an unsuccessful dramatist, I believe?" I began, cautiously breaking the ice for the interview.

"Yes," he replied, modestly.

"How did you happen to enter this profession?" I asked sympathetically.

"I suppose it was high Olympus and the stars that shine so sweetly on the great Himalayas that first tempted me," he replied, as a gleam of peculiar brightness illumined his wan and half-starved face. "I had received a university education, I had had foreign travel, I had stood upon the sacred sod of Stratford-on-Avon, the shrine of all our hearts, and I had drunk the seductive Grecian air and wandered through Athenian streets, my feet pressing the same clay as the divine Sophocles trod. It came to me at night as I heard the roar of surges breaking upon the rugged rocks of Brittany, and there I knelt upon the soil and unto the cause I worship offered up my future and my life."

I observed with no small degree of satisfaction that Mr. Nario was taking the interview seriously. He had brushed back from his bulging forehead a scattering wisp of truant hair and exposed a profile Phidias might have envied, and his small blue eyes sparkled in their cavernous sockets like a double row of border lights upon a translucent sea of set ice. His fingers, long and bony and ink stained, twitched nervously with a satisfaction born of the opportunity.

"Tell me something of your first play?" I asked, after regarding him in silence for a moment.

"It was a tragedy, bold in conception, deep in philosophic inquiry and subtle reasoning. Its title was Zenobia. Oh, how I drank in the atmosphere of that proud barbaric queen. How I saturated my mind with the legends of her beauty, her imperial sway over the hearts and wills of men, her rise, her triumphs, her glory. How I wept over her fall.

"It was a sublime subject, and I attempted to rise to the occasion of translating her to play and beam and smile and sob for the modern world. I felt the importance of my position. Succeed, and there was fame; fail, and there would be the lingering curse of a relentless conscience—for the subject, the time, the occasion, I felt was mine. And how should I begin? I trembled to contemplate lest I might make error. I vowed before my heart's shrine that it should not be said of me that I had gone about it unprepared. So I set myself to learn the Syrian tongue, for it seemed of all languages the most expressive of my theme. Months I spent in lonely councils with my muse. Volumes I read and re-read in a score of languages. Weeks I deliberated in the silence of my chamber, and then, as though it were a holy thing, I set my pen to compose my tragedy."

He sighed so deeply as he reached this point that I feared that he would be swept away some day by the vacuum caused by his emotions, but I knew it was his theme, and I waited expectantly. But the surging of recollections for the moment stilled his tongue. Finally, thinking to reassure him, I placed my hand upon his shoulder and said gently:

"You finished it at last. What then?"

"Ah, there, my friend, begins the pathos of my tale. Engrossed as I had been in my tragedy I had paid no attention to the course of modern drama. Somehow up to the time my work was completed I had managed to exist. True, my temporal body had suffered somewhat from the inroads of hunger, but I had been sustained by the glory of my work and the thought of the rewards I should reap when it was given to the public. But alas! the managers had drifted away from tragedy, and when I took my play to them they either laughed at me or kicked me from their offices. But I persevered. I went from one to another. I was upheld by the thought that some day I should get a hearing, and then my reward would surely come. Poor fool that I was."

"And you found no manager who would examine it?"

"Not one. The only offer I had was from a kindly disposed song-and-dance man who lodged next door to me. When he heard I was about to be dispossessed because I could no longer pay my rent, he offered to put my tragedy on in a dime museum. As it was bread, what else could I do? I accepted. The work of five years was condensed into a ten-minute sketch by my comic friend, and I received as compensation the sum of $4. I went to see it played. Imagine my horror upon discovering that my tragedy, in moulting into a sketch, had become a knockabout act in which sand jigs and spring-boards predominated. I escaped, and laid my heart in the dust."

"I suppose you then abandoned tragedy?"

"Right, my friend," he said, as he laid his trembling hand upon my arm. "The public—and are not the managers who prescribe in this instance the public?—had decried tragedy. 'It is out of date,' they cried, 'nobody wants that style of dramatic composition.' But really, sir, while it was useless for me to reply to them, do you not think that the reason that tragedy is not in demand is that we have no one to write or produce it? Life is all a tragedy, and humanity is first of all interested in human life—the problems of its destiny, its pathos, and its bitterest woe. Every man is a silent tragedy. Every life that is born upon this earth we all know must have a tragic beginning and a tragic end. Every withered leaf, every charred bough, every quarried rock, is a testimonial of Nature's tragedy.

"But, my dear sir, I yielded to the decree I could not combat and set myself to what I dreamed might be a more remunerative task. I endeavored to essay comedy. It was hard, indeed, to change my mood, especially with the sleuth-hounds of hunger often gnawing at my vitals, but I succeeded in time in evolving a dramatic entertainment such as is set down as comedy in theatrical classification. The theme was——"

"I will waive that," I replied, as he began to hand down reams of manuscripts from a shelf. "We will grant that the theme was an appropriate one and that it was well treated. What then?"

"Nothing. I failed because I could get no hearing. The only persons who would look at my manuscript were men who passed upon its merits with a hasty five-minutes' perusal. I am sorry to say, sir, that dramatic literature is to-day unknown. An hundred years hence will it be said that our generation has produced a drama—one that an intelligent man could read as we do one of Congreve's? What hope is there for the drama in our day? None, unless——" and he began to reach for the dusty manuscripts once more. But I feared the result. I felt that I had notes enough for the interview, and I was off.

Oh, ye makers of the dramas that grace the boards to-day! Ye evolvers of cane-brake murders, of hay-press suspenses, of cotton-gin casualties, of horse-race episodes, of head-end collision climaxes, the hope of the drama rests with you. Ye shall yet prove how superior sensation is to sense, how mechanical device can outweigh the rounded phrase, and a thrill teach a greater lesson than an appeal to reason.

W. H. WRIGHT.

ANOTHER MOUNT CLEMENS STORY.

W. E. Horton in the Detroit *Free Press* tells this yarn: "Frederic Mosely, leading man for Otis Skinner, was the first 'legitimate' actor to venture into the theatrical colony at Mount Clemens. Mr. Mosely, at the close of his season, sought the springs for his Summer vacation, and when the crowd of jolly fellows whose lives are spent in melodrama, farce-comedy, and the vaudevilles heard that there was a tragedian among them they started in to make themselves agreeable, and did it so well that before he had been in the town two days he was familiarly referred to by the entire colony as 'The Legit,' and word was passed around to make things pleasant for him. That quaint little Irishman, Bobby Gaylor, happened to be a guest at the same hotel with Mosely, and sought to do his share in being sociable. One day at dinner he addressed Mosely as follows:

"'Say, the fellows was tellin' me you was a showman.'

"'Well, yes,' replied Mosely.

"'What troupe are you with?' queried Gaylor.

"Mosely informed him that he had been with Otis Skinner the past season, when Bobby observed:

"'I guess them fellows was stringing me; they said you was with Booth.'

"Mr. Mosely told the little Irishman that he had been a member of Mr. Booth's company for several seasons, and became somewhat amused at his entertainer when Gaylor said:

"'He's a great actor, that Booth. But, like all of us, he had to work his way up. They was a-tellin' me he used to sing and dance between the acts at one time. How is that, anyhow?'

"'No,' answered Mosely, good naturedly, 'you are mistaken in the man. It was not Mr. Booth you have reference to; that was Edmund Kean.'

"'Yes, yes, Kean; that's the fellow, that's the fellow I meant,' said Gaylor, in his peculiar voice. 'And I thought it was Booth. What an awful Rube I'm getting' to be.'"

THE DEATH OF JAMES TAYLOR.

Concerning the recent death in Pennsylvania of James Taylor, it appears that confusion has been caused in many minds by the fact that two men of the name of James Taylor played in the Booth-Barrett company, being known as "Big Jim" and "Little Jim." The latter it was who once managed the Empire Theatre at Philadelphia, and he is said to be still living at York, Maine, in the sixty-third year of his age.

ERRORS, GRAMMATICAL AND DICTIONAL.

Fishblatt bore the ordeal with his usual stoic indifference, seeming to be the least concerned man in the room. The two little girls who are the complainants against him were also seemingly indifferent to all that *transpired* [was going on].—*Evening Sun.*

This use of *transpire* is indefensible. It should never be used in the sense of "happen" or "occur." We use it properly in the sense of "to come to the knowledge of," "to leak out."

It *transpired* to-day that at the last moment Major McKinley, unable to persuade Mr. Hanna to enter the Cabinet as Postmaster General, determined to send for the Maryland man.—*Evening Sun.*

Here we have an example of the correct use of *transpire.*

Austria is able to settle any ferment in the Balkans, while England leads, as she has *done* [led] for seventy years, in crushing the Greek.

Mr. Hewitt was opposed to the *municipality* [municipality's] creating it, for, said he: "That will only attract swarms from all over the country.

Here is an example of a very common error.

It is *only* giving Mrs. Fiske [only] her due to say that there is no English-speaking artist who could approach the conception of Tess which she gave.—*Evening Sun.*

Only is more frequently misplaced than any other word in the language.

The next cat was administered only two drops, the purpose being to illustrate the sickness and spasms which the first dose of tobacco creates. A second dose of two drops was given, and in a minute and a quarter the cat was dead.—*Cleveland Leader.*

What the writer intended to say was, probably: To the next cat only two drops were given. It looks now as though this damnable locution has come to stay.

Roosevelt in Washington. He saw Secretary Long and Mr. McAdoo and said he *would* [should] take office on the 19th.—*N. Y. Sun.*

The grammar of the headline man of the *Sun* is often ungrammatical.

It had the effect of demonstrating that lynch law *was* [is] apt to be a fearful blunder, and it did demonstrate that the processes of the courts in Louisiana *were* [are] adequate *to the dispensation of* [to dispense] justice in a capital case.—*N. Y. Evening Sun.*

American authors, as represented by the Council of the Authors' Club, have *stated* [said] that they, as producers of literature, do not desire protection of this sort.—*Publishers' Weekly.*

State, in this sentence, is, perhaps, not wholly indefensible, yet it seems to me probable that *say* says all the writer intended to convey. When little words suffice they are the better words to use. As a rule the most skillful writers use the fewest big words and qualifying words. The overuse of qualifying words often defeats the object for which they are employed. He that has a superlative for everything has a superlative for nothing, as he that emphasizes everything with a gesture emphasizes nothing with his gestures. Qualifying words and gestures are things that are seldom, if ever, missed. They yield most when least used, yet they yield much when used with discretion.

The Hon. Teddie Roosevelt says that he deplores the fact that he does not get credit for the discretion which forms a large part of his character He ought not to feel *badly* about it.—*Evening Sun.*

No, nor sadly nor madly either.

There are courses of reading, however, subsidiary to the *higher appreciation* of the historical drama, which too many neglect.—*Home Journal.*

"That's an ill phrase, a vile phrase; 'appreciate higher' is a vile phrase," since *appreciate* means justly to value or to estimate. Why not "Higher valuation?" Will the *Home Journal* kindly tell us?

We *would* [should] be in more sympathy with the actors themselves, and *would* [should], presumably, come closer to the mark in our criticisms. A study of Shakespeare *alone* [only] would open up vistas of historic, philosophic contemplation.—*Home Journal.*

If the *Journal* meant, "We should like to be more in sympathy," *would* would be correct, but the context shows that this is not the meaning intended. We could not say "A study of alone Shakespeare." The thought, not the position, determines.

The best actors have suffered, not so much from adverse criticism, as from the want of mental preparation in their audience to enjoy the delicate shades of character-*rendition* [rendering].—*Home Journal.*

Rendition means the act of yielding possession, surrender. We speak of the rendition of a town or fortress.

When the same postmaster alluded to came into office, there were no *less* [fewer] than five post offices in the city, besides the main *one* [office].—*Home Journal.*

The main difference between the crown of the Prince of Wales and the crowns of the other princes of the royal family is in the fact that the *latter* [others?] have neither diadem, ball, *or* [nor] cross.—*Home Journal.*

To be able to write at once and to write well on any ordinary subject is no doubt the *climax* [acme] of accomplishment in literary art, just as the ability to speak well and at once on any subject is the *climax* [acme] of oratorical art.—*E. E. Benton in The Writer.*

See *climax* and *acme* in any large dictionary. The misuse of *climax* is not uncommon.

The mayor of Brest has taken similar action, and has also pronounced against another practice quite as *aggravating* [exasperating] in that city.—*The Dramatic Mirror.*

I won't insult THE MIRROR by intimating that I think it didn't know better.

The negro is proof against malaria, and thrives under the burning sun; the white man, on the contrary, is destroyed by *the former* [malaria], and greatly disabled by the *latter* [sun].

Why use "former" and "latter" in a sentence like this?

There were great scholars, deep thinkers, and elegant Hebrew writers among the German Jews, but they preferred to confine their activity to the *reformation* [reforming] of Judaism rather than to the *cultivation* [cultivating] of their ancestral tongue.

The prevalence of the locution I here criticise is surprising. In strictness, I insist, it is not grammatical. To express a doing a verb in some form is necessary. Here the verbal noun suffices—sometimes called the participial noun. Often the participle is the best of the three forms to employ; best because the most terse, and consequently the strongest. A better form still, when permissible, is that in which the verb is used in the infinitive. Example: "The great endowment left by Mr. Lenox *for the establishment of* a library," etc. Why not simply *to establish?*

ALFRED AYRES.

ENGAGEMENTS.

The above portrait is a good likeness of Richard K. Mullen as Tim McFadden in McFadden's Row of Flats. Mr. Mullen, who is a Chicagoan, has played Irish character parts in some of the leading comedy companies, and has been seen at the principal vaudeville houses as a member of the team of Leonard and Mullen, Mr. Leonard now being of the firm of Gilmore and Leonard. He is a very natural Irishman, an all around comedian, singer and dancer, and he will originate the part of Tim McFadden in Gus Hill's big production, McFadden's Row of Flats. Mr Hill has also secured for McFadden's Row of Flats: Charles A. Loder, Estelle Wellington, George Leslie, the Four Emperors of Music, Annie Dunn, Speck Brothers, Lizzie Conway, Mark Bennett, John Cullen, Joe Welch, Ruby Lytton, Charles L. Newton, Ivan L. Davis, J. J. Shaw, Charles E. White, Kitty Lampp, Ada De Mar, Daisey Rieger, Gus Hill, and a female brass band. The season will open on Labor Day.

Mr. and Mrs. W. A. Whitecar (Laura Almosnino) and Nestor Lennon, for Lillian Lewis' company, presenting For Liberty and Love.

W. J. Ferguson, Thomas Whiffen, Bijou Fernandez, and Virginia Buchanan, for What Happened to Jones.

Sam Marion, for The Good Mr. Best.

Thomas Evans, for At Gay Coney Island.

Francis Carlyle as leading man for the Alcazar Stock company, at San Francisco, opening in July.

Richie Ling for Vernona Jarbeau's company.

Alice Holbrook for The Brownies.

Walter S. Hale for A Ward of France, a new play by Franklin Fyles.

Joseph Natus, Robert Evans, Robert Nelson, May Milledge, Lee M. Hart, and Dick and Alice McAvoy for Robert Fulgora's Shanty Town, supporting Tom Nawn.

Frank Tannehill, Jr., Clayton E. White, George Welch, Dorothy Chester, and Jessie Bradbury for The Nancy Hanks, which will open at Philadelphia in August.

R. Edgar Vance for Judge Pecksniff in Side Tracked (Eastern), a role in which he scored a hit last season.

Carter, magician, has contracted with the Virginia Beach Railway Company, at Norfolk, for the Summer, beginning on June 23, to give his entertainment at a theatre built for the purpose.

Mrs. McKee Rankin, for What Happened to Jones.

Minnie Stanley has been re-engaged for Corse Payton's company.

Theodore Babcock, for Twin Saints.

Harry Macdonough, for The Highwayman.

Anna Belmont and Katherine Osterman, for What Happened to Jones.

Katherine Grey, for A Southern Romance.

Marie Valleau, for the title part in A Contented Woman next season. Miss Valleau is now at Washington.

Ed H. Lester, with Rich and Maeder, as business-manager for Little Johnnie Dugan, the new farce-c medy in which Ward and Lynch will open in September.

James McDuff, with A Trip to Chinatown, opening in August, until which time he will rest at his home.

Frank Cushman, the minstrel, with J. E. Toole, to play negro comedy parts in The Gypsy German, and Killarney and the Rhine. John E. Lane and R. A. Anderson have also been engaged to support Mr. Toole.

Rice and Barton have already secured for their various enterprises: J. Herbert Mack, Willard and Brown, Hickey and Nelson, the Five Parisian Dancers; Cain and Newcomb, Paul F. Williams, Gus Hogan, the Casino Comedy Four; Palmer, Doust, Mitchell, and Goodman; May Gebhardt, Grace Cortland, Della Clayton, Geneva Smith, Polly Burt, Belle Darling, May Palmer, the Six English Gaiety Dancers, Frankie Haines, Swan and Bambard, the Hill Sisters, Barton and Eckhoff, Hattie Mills, Miles and Raymond, Ida Austin, Winifred Stewart, Ayesha Fatima, Idylla Vyner, Maud Foster, Madge Howard, Flossie Drew, May Clark, Kitty Gebhardt, Ella Bambard, and Rice and Barton.

TELEGRAPHIC NEWS

CHICAGO.

Amusements Well Patronized Despite Bad Weather—Hall's Summer Chat.

(Special to The Mirror.)

CHICAGO, June 21.

Oh, what is so well done as an actor in June? Especially when he is acting in weather such as was dished up to us last week. It was something awful. Even the figures of Corbett and Fitzsimmons perspired freely in the veriscope. And how I did feel for Fritz Williams and Ned Holland, who were obliged to toss Miss Irving about in Never Again. It was hot enough to melt an English leading man—a dull, heavy, disheartening heat. Only the thermometers could keep their spirits up! And we were compelled to brave the torridity as best we could until Friday, when overcoats were in order. But, strange as it may seem, the theatres did well in spite of the intense heat, and the roofs and Summer gardens turned 'em away.

Holland, Sam Reed, Ratcliffe, and the other actors stopping at the Auditorium felt perfectly at home last week. There was a big convention of the Free Sons of Israel there. It adjourned, however, in time to permit those two stanch New Englanders, Holland and Reed, to celebrate Bunker Hill Day. It is Ratcliffe's turn this week, though. He is making great preparations to celebrate dear old Victoria's (raise your 'ats, please) diamond jubilee, and has had attached to his bike a new-fangled whistle that suggests a river tug.

The late Mr. Barnum and the present Mr. Bailey's great moral shows opened for a week this afternoon on the old baseball grounds, corner of Harrison and Loomis Streets, and it is a greater circus than Captain Anson has this Summer, which is high praise indeed.

Never Again entered upon its third week at Hooley's to-night and is amusing large audiences. It is a sure go for all Summer.

Frank Langrishe, one of the oldest and best known stage carpenters in Chicago, passed away last week. He was for years at McVicker's, but recently he had been associated with "Uncle John" Bairstow, at the Auditorium.

Manager Will J. Davis, brown as a berry, came in from his Willowdale farm last week and "ducked" for his green fields again when he found how hot it was in town.

The veriscope continues to draw crowds to the Grand Opera House. Our friend Frederick Zeddies, the Chesterfieldian head usher there, who is thoroughly legitimate, does not give the show his full approval, but he endures it with pleasing grace. One of the features of the interesting entertainment is the appearance of Manager Duncan B. Harrison as master of ceremonies. Duncan in a bicycle suit is a picture, but in a Tuxedo he is a dream of manly beauty. Referee George Siler and Louis Houseman, Fitzsimmons' timekeeper, are introduced at every "fight." Manager Harrison and his associates evidently have a world of "easy money" in sight.

The funeral of poor "Teddy" McPhelim took place last Monday at the Cathedral of the Holy Name, and Father Dore, an eloquent young priest and a friend of the dead critic, delivered a touching eulogy. Louis De Foe, who succeeded Mr. McPhelim as dramatic editor of the *Tribune*, Manager Harry J. Powers, and Samuel Kayzer were among the pall-bearers.

Walt Williams, the White Seal Man, came on from the East the other day and told me that his side partner, Comedian Crane, had started for his Summer home at Cohassett. Mrs. Crane preceded him to reopen the house, and the comedian cast about for a congenial companion to accompany him to Larchmont, to take his yacht, *The Senator*, to Boston harbor. On Broadway he met Walter Collier, and took him in tow, disregarding the protests of Collier that he had not even a change of linen. Two days later Mrs. Crane received the following wire from the Commodore: "Home to dinner to-morrow. Collier still with me—shirtless, but game."

They tell me that George C. Boniface, Jr., has read George Broadhurst's comedy, What Happened to Jones, which was written for Seabrooke, and may star in it next season. (By the way, has Boniface reached Broadway from Kansas City yet, already?)

Last Saturday evening Barney Fagan produced a new burlesque at the Gaiety. It is full of bright things and is called A Hot Member. Henrietta Byron, George K. Fortesque, Charlie Seamon, Mary Twohy, James Tenbroke, and others made hits.

The excellent company at the Chicago Opera House revived Auber's Fra Diavolo yesterday, with special scenery and a strong cast, composed of Laura Moore, J. Aldrich Libbey, Milton Aborn, Henry Leone, and others.

The stock company at Hopkins' this week is presenting Queen's Evidence, probably in honor of the Jubilee. But, according to late reports, Victoria has not "a heye like a heagle."

The veriscope exhibits 143,007 separate pictures. This rather beats Lillian Russell's photographic record, but Lillian has had just as much excitement, at that.

Manager O. B. Thayer revived Fatinitza with success at the Schiller this evening, and his well-trained company succeeded in pleasing a large audience.

The Volunteer, over at the Bijou, was followed yesterday by another new one called The Denver Express. A feature of the scenery is a view of "the Rockies," familiar to all actors during the past season.

Will Marks calls my attention to Ilylla Vyner, who appears in Little Miss Brooklyn as "a Reporter on the *Sun*." If she has been seen in the *Sun* she is "so" for the soubrette album.

I had a good matinee last Saturday at my downtown office. There were six actors on a jury, and I had the proud consciousness of doing justice and dealing out half-dollar fees to worthy peers. (Don't read it "beers.")

"BIFF" HALL.

BOSTON.

But Two Theatres Remain Open, Yet Benton Finds Many News Topics.

(Special to The Mirror.)

BOSTON, June 21.

Only two theatres remain open. Of these the only change is made at the Castle Square, where a double bill is presented consisting of Confusion and Sweethearts. While the company has not made its chief successes in such farcical work, yet the performance to-night was a good one and scored an emphatic hit. In The Lost Paradise last week Mary Sanders was especially clever in the part of Cinders. She has made herself perhaps the most popular member of the company, and received an ovation every time she made her first appearance at a performance. After two days, however, she was taken seriously ill, and had to relinquish the part to Rose Morison, who was letter perfect after only three hours of notice.

The Walking Delegate is now in its fourth week at the Tremont, and good business is the rule. There are not many actors who can make a pronounced hit without uttering a single word, but that is what James Gilbert does in the part of Mum Tung. I am willing to wager that the credit for a large share of the smoothness of the performance is due to his stage management, and the way in which the masses are handled by him shows genius.

The Boston friends of William Wolff and Anne Fording were glad to learn of their marriage in Philadelphia last week. The happy pair made many friends when they were members of the Castle Square company in this city, and if they ever come back to Boston to play they will be sure of a rousing reception. Here are the hopes for long and prosperous matrimony.

Melbourne Macdowell has started again on a career of victories with his yacht, *Fannie D.* On June 17 the Duxbury Yacht Club held its races, and, as usual, Macdowell won the prize.

R. M. Stephens has been in Boston during the past week putting the finishing touches to his novel founded on An Enemy to the King. It is probable that Mr. and Mrs. Stephens will spend the Summer at one of the seashore resorts near Boston.

S. L. Studley, musical director of the Bostonians, has been in town during the past week.

Colonel Frank Stone has recently purchased a handsome estate on Winthrop Street, Roxbury, and on the occasion of the outing of the Lancers last week he took occasion to entertain a number of the members there after the parade.

C. J. Connolly, the theatre ticket agent at the Adams House, has been appointed one of the new board of trustees of the Insane Hospital. His term of office runs for three years.

On the occasion of the visit of the Latin-American merchants to Boston, an evening was spent at Keith's, and the South Americans declared they had nothing in their country that could compare with Boston's superb vaudeville house.

In the case of John B. Schoeffel *et al.* against Adolph Lundin last week the jury returned a verdict for the defendant in the fifth session of the Superior Court before Judge Sherman. This was an action of ejectment to get possession of the basement under the Tremont Theatre. The defendant holds a lease of the place, which has seventeen years yet to run, and carries on a Turkish bath establishment. The plaintiffs claimed that he violated the conditions of the lease by diverting the steam pipes, and by boring through the wall to the theatre side of the building. The defendant claimed he had kept within the terms of the lease.

Adelaide Nye, a Boston girl, has signed with Blaney's Boy Wanted company for next season.

Charles Leonard Fletcher has gone to New York, where he will present his new vaudeville sketch called The Other Man's Field, assisted by Harry Leighton.

George Mack will be leading comedian in the support of John Henshaw in his new comedy, Mr. Dodge of New York. His first professional engagement was with Mr. Henshaw's Nabobs about six years ago, and during the past season he has been playing in the company of My Friend from India.

Boston has a theatrical novelty in the shape of a Chinese actress, but the weather has been so hot that society has not braved the slumming expedition necessary for a trip to see her. Her name is Noi Dan Kun, and the Celestials treat her as a sort of Anna Held of Chinatown.

Boston people laughed heartily when they read in a New York dramatic paper that Agnes Palmer, whose romantic marriage to Oswald Yorke was told in THE MIRROR last week, was the daughter of Lowell Mason and sister of Jack Mason. Miss Palmer's father was Lowell Mason Palmer, who lived at 780 Beacon Street, and he was at one time the treasurer of an automatic register company on Franklin Street. More information in regard to the romantic marriage has come out during the past week. It seems that despite her mother's efforts Miss Palmer was making every effort and watching every chance to communicate with her fiancé. She knew the company were to leave Boston Sunday afternoon at 3 o'clock, also what time they were due at the Grand Central Depot in New York, as the call had been put up on the call board at the theatre Friday. Her move after arriving in New York was to get away from mamma, if only for an instant, so that she might telegraph her lover. This she somehow managed to do, for he told a friend before leaving the city that he had a telegram from her. The most embarrassing position for Miss Palmer during the whole courtship was when the company arrived in New York, as it was absolutely necessary for her to be at the depot to meet her lover, but how to avoid being recognized by the members of the company was quite a serious matter. So she took a lady friend into her confidence, and between them Miss Palmer was easily disguised in an old cloak and green spectacles, and as the company left the train she escaped their notice. When Yorke reached them they had little difficulty getting him out of the crowd unnoticed.

Mildred Aldrich is rather skeptical of the report that somebody has received a letter from R. D. Shepherd, now in Europe with his bride, Odette Tyler, stating that he and his wife are to star together next season in a revival of the classic drama. As she was Miss Tyler's best friend in Boston and knew all about her marriage long before it was made public, she ought to speak with authority.

Speaking of Mildred Aldrich, she has just told a capital incident of the later life of John Stetson, apropos of the new version of Augier's Mariage d'Olympe: "When the production of The Crust of Society made such a success the manager of the Globe Theatre thought he saw a vista of great prosperity stretching out in front of him, and lined with productions of French plays that were new to the American public, and would all bring him bags of gold. When he found that a play like Dumas' Demi Monde had waited half a century for a hearing in America, and at the end of that delay scored a hit, he saw visions. He asked me one day if I would give him a list of famous French plays which had been sensations in Paris and were unfamiliar in Boston. I complied. He sent for the writer who had so successfully Englished The Crust of Society and asked her to buy the books. When she brought them back to him he placed them in a pile on his desk and began to read off the books. The first happened to be Mariage d'Olympe—Emily Augier. Stetson mistook the author's name for the title of the play, and repeated Emily Ougher—Emily Ougher several times, and then looked at the writer, while he remarked with distaste that he didn't think much of Emily Ougher as the title of a play. I don't know whether Emily Ougher was ever translated for him or not, but I know that one more play was made, and I fancy that there is still a claim against the estate for the promised fee for that work, for The Crust of Society was never given a successor."

Mrs. Alexander Salvini has been at the Adams House to attend to some important business in regard to the settlement of her husband's estate. Since she has returned to America she has had a severe attack of the grippe, and has been the guest of Paul Kester's family. It is understood that she will return to the stage as soon as arrangements can be made, but nothing definite is known as to her plans. But as she owns the entire equipment of her husband, which took three cars to carry over the country last year, and has in addition the scenery for the large production of Romeo and Juliet, which he was to make this year, as well as the new Moorish play which Paul Kester had completed for him, and the dramatization of Charles Reade's Cloister and the Hearth, it should not be difficult for her to place herself advantageously.

J. B. Hollis has engaged Florence Clyde as leading lady for his repertoire company for next season. She was chosen on account of her fitness to play the leading part in the new war play, On the Rappahannock.

Lucius Hosmer conducted the performance of The Walking Delegate to-night in honor of its twenty-fifth representation.

This is the last week of the veriscope pictures at the Boston, and that house will now remain closed till the middle of August.

The New South is under rehearsal at the Castle Square.

Joseph Jefferson has been photographed for the biograph at his Buzzard's Bay home.

William Seymour's family has gone to Clamavi Towers, at Duxbury, for the Summer, and E. L. Davenport is settled with the Davenport colony there.

Martin Julian has been in Boston during the past week to consult with Frank V. Dunn, and it begins to look as if a fight between Fitzsimmons and John L. Sullivan might be among the possibilities.

Mrs. James Lewis is to be the guest of Mr. and Mrs. John B. Schoeffel, at Manchester, for a part of the Summer.

The Caroline Lockhart who attempted suicide in this city recently was not the vivacious young newspaper woman of that name, who was at one time a valued member of the first stock company at the Grand Opera House. She is now on a Philadelphia paper, and apparently is duplicating her Boston success.

Boston has again become the centre of amusement rumors. The announcement of the plans for a permanent Zoo, under the auspices of Charles F. Atkinson, has led to a liberal subscription for the stock upon the part of Boston investors.

Coming close after that are rumors about elaborate additions to Keith's, including an aquarium, an art gallery, and a roof garden. Mr. Keith is now traveling leisurely in Europe, and will not return until Fall, and in his absence Mr. E. F. Albee, his general manager, does not feel like saying very much, although he told me this:

"Mr. Keith had hoped that nothing of this would have reached the public until every detail in connection therewith had been fully completed, but now that so much has become known it will, perhaps, not make any material difference if the announcement of our plans is made a little in advance of the time originally set. I can only give you the merest outline of what Mr. Keith has in mind, but it will probably be sufficient to appease public curiosity at present. "When Mr. Keith erected this theatre it was only as a part of a greater amusement enterprise, which should include various departments not generally found in connection with similar enterprises either in this country or Europe. To that end provision was made in the orchestra and balconies for entrances from the adjoining properties, that could be easily availed of when needed. Plans were drawn providing for the remodeling of the Bijou Opera House, the store beneath and apartments above, so that an immense amount of floor space will be at our disposal for whatever use we choose to put it to. The Bijou has a frontage of about 100 feet and a depth of 175 feet. With all this room it is possible to do almost anything. Some of the plans which outsiders are making for us will undoubtedly be carried out, but just how much or how little I do not care to state at the present stage of affairs.

"The Boston public is pretty well assured by this time that anything Mr. Keith undertakes will be well done—that his patrons will be given the best that money can produce—and whether it be a roof garden and cafe, extending from Washington Street to Tremont Street, an aquarium in the basement, an art gallery and museum on the first floor, or all these things combined, they can feel assured in advance that, whatever it is, it will rank with anything of the kind in the world.

"While Mr. Keith's trip abroad has been principally taken for the purpose of recreation and pleasure, he is incidentally combining business with it. He is visiting the leading art galleries and museums, the theatres and concert halls, the out-door gardens and other resorts, and it is altogether likely that he is storing up information to be utilized when the time comes. This city being Mr. Keith's headquarters, as it were, he is naturally ambitious to have it lead the world, if possible, in the way of amusement and educational resorts. It may be just possible that he has an idea that those two things could be combined in one institution to a certain extent. More than this I cannot tell you, but Mr. Keith will probably be prepared to make further announcements when he arrives home from Europe in the early Fall.

"He has the buildings and the room; just exactly what he will do with them I do not feel at liberty to state. When we have opened the magnificent Tremont Street entrance in August we shall probably turn our attention to other projected improvements. Mr. Keith's successful accomplishments in the past must be the guarantee for the future in whatever he undertakes."

JAY BENTON.

ST. LOUIS.

Big Business for the Outdoor Resorts—Opera at Koerner's Park and Uhrig's Cave—Vaudeville.

(Special to The Mirror.)

ST. LOUIS, June 21.

The weather was extremely hot all last week and the outdoor resorts did a large business.

Hopkins' Forest Park Highland did the best business since its season opened; there was scarcely a performance that did not test the capacity of the resort. The Jose Quintette, under the leadership of R. J. Jose, scored the biggest kind of hit, while Jessie Mae Hall, Giguere and Boyer, the Rays and the rest of the performers more than pleased the audience. Last night the new bill was put on. The attractions were Bobby Gaylor, Harry Atkinson, O'Rourke and Barnette, Juno Salino, Lewis and Ernest, Bernard Dyllyn, and Edna Collins. A very large audience attended.

The Suburban also drew big audiences all last week, and the attractions furnished by Manager Gumpertz proved entertainig. Pauline Hall and Ezra Kendall were the two chief attractions, and received encores at every performance. The rest of the bill was thoroughly enjoyed by the audiences. This week, commencing yesterday, the features are Pauline Hall and Ezra Kendall, re-engaged for a second week owing to their popularity; Jennie and Arthur Dunn, and many others. A big audience saw the opening performance of the week.

The Boston Lyric Stock company at Uhrig's Cave gave a performance of Carmen that was far superior to any Summer production ever at this resort. The company is fast making friends because of the excellence of its work and the strength of the individual members. Clara Lane sang the title-role Carmen in a manner that placed her in the top notch of popularity here; her work brought her many encores. Mr. Temple's Don José was most excellent, and the Michaela of Miss Tatmah Diard was delightful. J. K. Murray made a strong Escamillo, and his Toreador's song was vigorously applauded every night. The rest of the cast was well selected and the chorus did excellent work. To-night, and for the balance of the week, The Chimes of Normandy will be given with Mr. Murray cast for Gaspard, which is said to be one of his best roles. All last week the attendance was large and enthusiastic.

Over at Koerner's Park Boccaccio was given by the company playing there in an eminently satisfactory manner. Musical Director John Lang has gathered together a very strong company and is giving opera with the best results, both artistically and financially. Tillie Salinger was the Boccaccio, and she sang and acted the part to perfection. Annie Meyers sang the part of Fiametta charmingly, and the roles Peronella and Isabelle were well sung by Alice Gaillard and Drew Donaldson. Ben Lodge was funny as Lotheringi, and Fred Urban, Francis Bassett and Charles O. Bassett were well cast. The whole production was an excellently balanced one, with the result that the audiences have been very large. To-night Nanon will have its initial performance, and will be continued during the week.

Boyton's Garden Theatre and Chute was another resort that had a large patronage last week. Jones and La Pearl, W. A. Schaar, Mueller and Borgret were the leading attractions. This week a change of programme will be given.

William Brockway, the well known musical director, a friend of W. J. Scanlan, and author of some of the songs Scanlan made famous,

such as the "Lullaby," "True as the Stars," and "Heart's Best Love," is ill at the City Hospital.

Great preparations are being made for Press Club night at Uhrig's Cave to-morrow. Manager Jaxon, of the company, and Frank McNeary, of the Cave, will turn over the entire receipts of the night to the Club, and the newspaper boys will make the night an eventful one.

The Mayor and city officials will all be present, and possibly the Governor. The best talent of the company will be in the cast, and it goes without saying that there will be a time and a big one at that, on the occasion.

Last Friday was the birthday of J. K. Murray, of Uhrig's Cave, and he was the recipient of several handsome presents from the members of the company.

Gertie Lodge paid a flying visit to St. Louis last week, coming from Chicago, where she is singing with the opera company at Schiller's Theatre. W. C. HOWLAND.

PHILADELPHIA.

The Eighteenth National Saengerfest—Wang at the Grand—Vaudeville—Summer Notes.

(Special to The Mirror.)

PHILADELPHIA, June 21.

The eighteenth national Saengerfest was inaugurated in this city to-day, and continues during the entire week. The mammoth building erected in Fotteral Park, covering an entire block with a seating capacity of twenty thousand, the stage for the singers accommodating six thousand, is a marvel, and the crowds in town acknowledge the immense success of what will undoubtedly prove the greatest of all American Saengerfests.

Among the soloists this week at the Saengerfest are: Emma Juch, Sophie Traubman, Jennie Foell, Emma Mechelke Vogt, Marie Kunkel-Zimmerman, Maud Powell, Josephine Richardson, Leopold Godowsky, William Bartels, Carl Schachner, Robert Schurig, and J. Henry McKinley.

My report last week of the death of James H. Taylor was correct except that Mr. Taylor was not the gentleman who was manager of the Empire Theatre in this city from 1891 to 1895. There were two James Taylors with the Booth and Barrett company, who were known as Big Jim and Little Jim. This accounts for the error made in all of the obituary notices. The James Taylor who was formerly manager of the Empire Theatre is now living in York, Me.

A new song that is making a hit is "I'll Marry Molly Conner." It is being played by all the orchestras, and sung with great success at our music halls. The music, in waltz time, is by Leo W. Wright, of the Castle Square Opera company, and the words are by Nace Bouville.

Wang is in its third and last week at the Grand Opera House, and can now claim the distinction of having had a longer run than any opera presented by the Castle Square Opera company in this city. It is a beautiful production and exquisitely sung. Norma Kopp has made a great hit, and but for her prior engagements would join Castle Square forces. During the latter part of last week Edith Mason's role was assumed by Yvonne de Treville, on account of the former's illness. For the coming week The Fencing Master will be given, with Gracie Golden, William Wolff, Raymond Hitchcock, William Wooley, William Stewart, Gertrude Quinlan among those in the cast.

The seasons of the Castle Square Opera companies in Baltimore and Washington close June 26, and will resume in both cities early in the Fall.

This is farewell week at the Girard Avenue Theatre. The Pledge of a Ring, Locked in with a Lady, and Don Cæsar de Bazan will be played by Creston Clarke, Adelaide Prince, Harry Davenport, Wilfred Clarke, Emma Maddern, Lillian Sheppard, and the others of the excellent company. Davenport and Tourney will be followed in the management next season by Charles L. Durban.

Herman L. Tourney, of the above theatre, is about to leave the theatrical profession to enter mercantile life.

Harry Askin, of Summer opera fame, is now in this city, and with his old partner, John C. Tyler, who is running a Philadelphia sporting paper called *Facts*, is doing his share to keep the old town lively during the quiet Summer months.

The steamer *Republic*, plying between Philadelphia and Cape May, will begin its regular trips on June 23.

The Auditorium announces this the last week of the season. Manager Gilmore has made money by keeping open four weeks longer than he intended. The programme includes Edward Harrigan, with Harry Fisher, Rose Braham, Dave Braham, Jr., Michael Kearney, in his sketch Sergeant Hickey, first appearance in vaudeville in her native city of Baroness Blanc, Pearl Andrews, Phyllis Rankin, Anna Wilks, Mlle. Oceana, Frank Whitman, and the Washburn Sisters. House to-night is crowded, and there is a large advance sale for the balance of the week.

The veriscope pictures of the Corbett-Fitzsimmons fight will first be exhibited in this city on June 26, at the Chestnut Street Theatre; two shows daily will be given for indefinite term.

A production called Visions of Art is a feature at the Bijou Theatre. The vaudeville performers are: Frank D. Bryan, Pantzer Brothers, Verdi Ladies' Quartette, Reno and Richards, Wills and Collins, the Quaker City Quartette, John and Nellie Healy, Lucier and Greve, Arnim and Wagner, Fenz Brothers, Mlle. Roye, Jane Whitbeck, McCarthy and Reina. The biograph is a feature.

The Early Birds Burlesque company hold the week at the Lyceum Theater.

Walter Damrosch and his New York Symphony Orchestra, at Willow Grove, will give a special programme throughout the week in honor of the Saengerfest.

Conterno's Band, at Woodside Park, the new resort on the line of the Fairmount Park trolley road, attracts the masses with popular music.

The Boston Concert Band and White City Band, with a balloon ascension and parachute jump by the aeronaut, Harry Nicholson, are the attractions at Washington Park, on the Delaware.

Albert Hart, the comedian of Wang, has made many new friends here during his three weeks' engagement at the Grand Opera House.

Bert Coote is booked at the Bijou Theatre for the week of June 28 in his farce, Supper for Two. Lawrence Hanley comes a week later with a new comedietta.

Saengerfest souvenirs of every conceivable design are seen in the shop windows, and street fakirs are reaping a harvest. Spoons as big as a man's arm are sold for 50 cents. Everything is conducted on a large scale, and the German population owns the town this week.

Manager Samuel F. Nixon, of this city, expects to sail for Europe June 23, combining business and pleasure on his trip.

Frank Howe, Jr., manager of the Walnut Street Theatre, is spending the Summer on his farm in the suburbs of the city.

Terruccio Gianniani, advertised as the peerless tenor, will give a concert at Congress Hall, Cape May, June 26.

Gilmore's Auditorium Orchestra, L. F. Johns conductor, has been engaged for the Empire Theatre, Atlantic City, for the Summer.

Manager Joseph F. Tressi, of the Arch Street Theatre, will be one of the chief musical attractions at Atlantic City this season.

Simon Hassler, leader of the orchestra of the Chestnut Street Opera House, will be at Congress Hall, Cape May, July 3, for the Summer with an orchestra of fourteen pieces.

To indulge in a little personality, your correspondent is spending the Summer at his Cape May cottage, but makes tri-weekly trips to the city, and will take care that no important news is unrecorded.

Manager Thomas F. Kelly, of the National Theatre, Philadelphia, is at his Summer home at Cape May.

Henry W. Savage, of Boston, and owner of the Castle Square Opera companies, will spend the Summer on his yacht visiting the various seaside resorts. S. FERNBERGER.

WASHINGTON.

Walter Craven's New Farce Presented—Last Week of Summer Opera—Notes.

(Special to The Mirror.)

WASHINGTON, June 21.

Jack Robinson, a farcical comedy in three acts, by Walter S. Craven, received its first production on any stage to-night by the Columbia Theatre Stock company before a large attendance. The play proved very amusing and the interpretation was in every way fully deserving of the laughter and applause that followed. The following was the cast:

Fred Bowden	William Ingersoll
Archie Thorndyke	Bert C. Thayre
Emanuel Whiffletree	James O. Barrows
Tommy Potter	W. W. Jefferson
Señor Tierra del Fuego	Geoffrey Stein
Mrs. Gertrude Bowden	Katherine Grey
Mrs. Whiffletree	Kate Denin Wilson
Elsie Whiffletree	Grayce Scott
Señora Tierra del Fuego	Jeannette Ferrell
Miss Kauffmann	Pearl Evelynne
Emma	Carrie Berg
Waiter	Frank Beamish

The comedy opens at Bowden's country home near Hartford, Conn. The story deals with the duplicity and consequent adventures of a young Hartford lawyer, Fred Bowden, who marries Gertrude, daughter of sedate Down-East parents of standing and respectability. Bowden, who is addicted at times to "a night off," secures one by having a friend telegraph him from New York when such an occasion is at hand, "Come down at once. Important case for you to argue. Jack Robinson." To his confiding wife and her family he explains that Jack Robinson is a silent partner and it is business.

On one of these trips Bowden escorts Señora del Fuego, the wife of a Portuguese importer, to the Casino. It is a souvenir night, when the audience is photographed by flash-light. A meddling spinster, Miss Kauffmann, is in the audience, and she, receiving the souvenir photograph, detects the presence of Bowden with the señora, and proceeds to show the picture to the family. Bowden, however, is equal to the occasion and explains the presence of the lady as the wife of his silent partner, "Jack Robinson."

A few days later the family all go to New York to attend the cycle show at Madison Square Garden, and insist upon being introduced to Jack Robinson. Bowden arranges with a friend to impersonate Jack Robinson, but before the friend arrives Señor del Fuego calls for an explanation regarding his wife's action in accompanying him (Bowden) to the Casino. While the discussion is in progress, members of the family appear on the scene, and, in order to avoid an explantion, the Portuguese is introduced as Robinson, which the wily Bowden persuades him is the English equivalent of his name.

When the hired "Jack Robinson" calls, as per contract, and announces himself as such, Bowden covers the dilemma by assuring the family that he is the son of his partner, and the efforts of this accomplished Connecticut liar to keep up the deception constitute the thread of the plot. Several amusing complications bring the farce to a satisfactory and ludicrous ending, no one being the wiser, Jack Robinson still remaining the mythical partner, who will continue to be silent.

William Ingersoll, the new leading man, opened to-night and gave a bright, breezy performance of the leading role. Another newcomer was Bert C. Thayer, who quickly made friends. Hits were scored by Geoffrey Stein, James O. Barrows, Katherine Grey, Kate Denin Wilson, and Jeannette Ferrell, while the remainder of the cast was in every way acceptable. The comedy was handsomely staged. Next week A Bad Lot, a new play by the Paultons, will have its first hearing.

For the tenth and last week of the present season of the Castle Square Opera company at the Lafayette Square Opera House Cavalleria Rusticana and H. M. S. Pinafore formed the double bill, and a houseful of delighted patrons were on hand. Both operas were rendered in fault less style, and the appreciation of the audience was demonstrative. Henry W. Savage, proprietor of the Castle Square Opera company has decided to close the present season in the midst of success in view of the fact that arrangements for an extended season in the Autumn have been made.

The vaudeville season at the Grand Opera House closed with the performance Saturday night, and this house will remain dark until the opening of the next regular season. The season has not been a success as a money-maker.

The Henry Burlesque company is this week's attraction at Kernan's Lyceum Theatre, commencing to a full house. The New York Burlesquers follow for the closing week of the season.

Marion Manola and Jack Mason, who were here recently in vaudeville, have decided to separate, and as a result Adelaide Mould, a daughter of Mrs. Mason by her first husband, has been taken from a convent here and will travel in the future with her mother. The separation, it is said, is solely for business reasons. Marion Manola will probably re-enter opera.

Jack Robinson is the third original production so far at the Columbia Theatre, and the two still to follow in succession—A Bad Lot, by the Paultons, and A Gentleman Vagabond, by Willard Holcomb—will make five first presentations given by the new stock company in seven weeks, a showing that is unique. Business at this house has been continually large, and the company are all favorites. It is by long odds the most complete of any Summer stock company yet seen in this city.

Henry Bergman, the Columbia stage-manager and general producer of the new plays, is a master hand in stage-craft, and his efforts are deservedly recognized. Each first-night has been perfectly smooth and satisfactory. Mr. Bergman is a patient and diligent worker, bristling wtih original ideas.

Al. S. Lipman closed as leading man of the Columbia Stock company Saturday night, and went to New York to prepare for next season's starring tour in Coyne Fletcher's drama of Washington and Western life, The Indian, under the management of Lewis Morrison.

Nat B. Canton sang "The Lord High Inquisitor" in the Gondoliers last week with the Castle Square company in place of Raymond Hitchcock, as my dispatch of last Monday night had it.

Treasurer Charles A. Shaw, of the Grand Opera House, New York city, is spending a portion of his vacation at his home in this city.

Whitman Osgood, of the Washington *Times*, has arranged for the production next season of his military musical comedy, The Boomaladdy. JOHN T. WARDE.

CINCINNATI.

Summer Resorts Provide Attractive Entertainment—Hotel Changes Hands.

(Special to The Mirror.)

CINCINNATI, June 21.

The Ludlow Lagoon's water carnival has proved to be a great success and will be continued indefinitely. Horse marines under the command of Captain Jinks will drill and perform amusing evolutions in the water. Expert divers will leap from the tower, one hundred feet above the surface of the water.

At Chester Park, beginning yesterday, are the Fukino Japanese company; Professor Bush in his balloon ascension and parachute leap; and the following vaudeville stars: Will H. Fox, Dixon, Bowers and Dixon, Arras and Alice, Hayden and Hetherton, Ola Hayden, and Irene Franklin.

Yesterday the Louisville Liederkranz Society was in full possession of the Zoo and gave some delightful songs. The promenade concert of Friday was well patronized.

Charles Harkinson has resigned as business-manager and press agent of the Ludlow Lagoon, and will devote his time to managing an outdoor spectacle.

Rainforth and Havlin, of the Grand, have secured possession of the Hotel Stratford, which is part of the Walnut Street Theatre building. The hotel is to be cleaned and renovated. WILLIAM SAMPSON.

BALTIMORE.

Last Week of the Castle Square Opera Company—A Wild West Show.

(Special to The Mirror.)

BALTIMORE, June 21.

This, I regret to say, is the last week of the season of light opera at the Academy of Music. To say that the season has been an artistic success inadequately expresses the truth. The Castle Square Opera company has given us Summer opera such as we have never had before, and it has brought into the habit of theatregoing many music-loving people who had become thoroughly disgusted with the cheap and tawdry productions designated as Summer opera that have been dished up to us for several seasons past. Gilbert and Sullivan's delightful opera, The Gondoliers, was presented to-night before a large and enthusiastic audience. Grace Golden was again the principal figure, and made a charming impression. Her splendid voice is heard to advantage in Sir Arthur's catchy music, and her petite figure and delicacy of manner add a refinement truly Gilbertian to the character. Richie Ling and Melville Stewart have made such firm reputations by their excellent work that it is really superfluous to add comment. Celeste Wynne will also be gladly welcomed whenever she comes again; in short, the same might be said of all the company without an exception. The production last week of The Little Tycoon was rather the weakest of the season. The delightful memories of Bob Graham as General Knickerbocker rose up in contrast with the work of Raymond Hitchcock in the part. He was in no way equal to it, but is, nevertheless, a good entertainer in a role that suits him. He was miscast, that is all.

Pawnee Bill's Wild West is the attraction this week at Electric Park.

The roof-garden of the Auditorium Music Hall has an attractive bill this week. It includes Gyovia Juliska, Samuel J. Ryan, Cole and Curtis, Ella Carlington, Lillian Stewart, and Mlle. Minerva Rafele's new art pictures. HAROLD RUTTLEDGE.

SAID TO THE MIRROR.

FRANK E. MORSE: "The first ray of sunshine that has struck New Hampshire for two weeks was the arrival of America's greatest dramatic paper, THE MIRROR. Come again, bright and often—you are always welcome, and good for the 'blues.'"

THOMAS LLOYD: "It has been stated that Henry J. Pain has been awarded the contract for the Queen's Diamond Jubilee fireworks. This is not true. I was awarded this contract, and arranged for the display at Ambrose Park last Saturday night. We have no connection with Henry J. Pain, or the Pain's Fireworks company."

ED. J. CONNELLY: "Sometimes the circulation of an untrue story produces results which pleasantly surprise the person of whom the story is told. In one of the issues of THE MIRROR last Spring there was a paragraph to the effect that I had been compelled to leave James A. Herne's Shore Acres company because of a dangerous illness, and that my chances for living more than a few days were very slight. Not until then had I possessed any adequate idea of the number of my friends. Telegraphic messages inquiring of my condition and asking where I was laid up came so fast and so frequent to members of the company that it was jokingly proposed that I hire a private secretary to answer them. The only justification for the story was that I had remained over for a day at Battle Creek, Mich., to undergo a general examination by some of the medical specialists attached to the Sanitarium there. Really I think that the kindly interest of my friends, as evidenced by their messages, had a much more beneficial effect upon me than the attentions of the specialists."

DAVID R. BAXTER: "I saw an article the other day in a journal, supposed to be a dramatic and sporting authority, concerning the debut of May and Flora Irwin. It answered an inquiry by saying that they began in 1876, at Tony Pastor's Theatre, in New York, as a song and dance team. The Irwin Sisters first appeared in 1873, at the Theatre Comique, Detroit, of which Charles M. Welsh was proprietor and Nick Norton manager. They gave songs and recitations, among which were 'On Board the Mary Jane' and 'Bootblack.' The same date may be quoted for the debut of Charley Diamond, the harpist and song and dance man, and of Denman Thompson, with daughter Vinie, in Si Slocum."

MARSHALL P. WILDER: "London was never so gay as at present. There are so many Americans here that it's like being on Broadway. Gillette's hit is the talk of the town. Neil Burgess, in The County Fair, appears to be a go. I shall return home about August 1 to tour the Summer resorts."

KENDAL WESTON: "THE MIRROR'S note regarding my dramatization of Robert MacDonald's serial story that appeared in a magazine some months ago brought me many letters regarding it, and I have already had three positive offers for the play."

CHARLES P. HALL: "Kindly state that I have not given up, and am not going to give up the Auditorium Theatre, at San Jose, Cal."

ALICE NIELSEN: "I want THE MIRROR to give credit to one of the men on its staff, Maurice McLoughlin, for writing the words of the Dutch song with which I made a hit in Rip Van Winkle in Providence. Mr. McLoughlin wrote the words at my request, and they were more than satisfactory."

A STORY OF ELLEN TERRY.

Ellen Terry's "drawing" ability is evidently not confined to the theatrical sense. On Derby day at Epsom, between the races, Stanley, the boy-sketcher, was busily at work making portraits of celebrities, when a lady who was watching the artist with a companion asked him:

"Can you draw Ellen Terry? Would you know her if you saw her?"

"Rather!"

"Well, then, is it one of us two?"

"Yes—not you—the other lady is Miss Ellen Terry."

They asked the boy how he learned to draw, and then Miss Terry said: "And I can draw as well as you. Wouldn't you like to see me?" Thereupon she took the boy's charcoal and slab and drew a striking portrait of Mr. Pinero. She also outlined the features of Sir Henry Irving, and initialed each portrait. A tempting offer was made for the sketches, but the boy would not part with them at any price.

OBSERVATION SLEEPING CARS ON B. & O.

Commencing Sunday, June 13, the B. & O. R. R. will place in service, between Baltimore and Chicago, *Pullman Observation Sleeping Cars*. The cars have a saloon parlor in the rear, furnished with easy arm chairs, upholstered revolving chairs and sofas. This will enable passengers to view with better advantage the scenic wonders that have made the B. & O. famous.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, $40; Half-page, $75; One page, $140.

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Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 7 P. M.

SUBSCRIPTION.

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Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

EMPIRE—UNDER THE RED ROSE, 8:20 P. M.
HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HERALD SQUARE—THE GIRL FROM PARIS.
KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, 8:15 P. M.
KNICKERBOCKER—A ROUND OF PLEASURE, 8:15 P. M.
PLEASURE PALACE—VAUDEVILLE AND FARCE.
PROCTOR'S 23d STREET—VAUDEVILLE.
TONY PASTOR'S—VAUDEVILLE.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the Summer may subscribe for THE MIRROR from this office for one, two or three months upon the following terms: One month, 45 cents; two months, 85 cents; three months, $1.25—payable in advance. Address changed as often as desired.

NOTICE TO ADVERTISERS.

Owing to the celebration of the Fourth of July on Monday, July 5, it will be necessary for THE MIRROR to go to press earlier than usual for the number dated July 10, advertisements for which cannot be received later than 12 o'clock, noon, on Saturday, July 3.

THEATRE PRICES.

IF the detailed results of the past theatrical season could be definitely arrived at, they would probably prove beyond a peradventure three things that seem to be predicable as to the amusement business from facts in the knowledge of any careful observer.

The first of these is that all really first-class attractions have made money at the highest prices charged for admission. The second is that the better class of companies playing to cheap prices in repertoires have also made money. The third is that indifferent new attractions, or well-worn old ones, put forward with pretensions that they were of the first class, while in the one case they were originally cheap and in the other had been cheapened, have uniformly lost money.

There may be exceptional years for the theatre, but for a long time it has been evident as between sterling offerings and those not up to the mark that the former almost invariably succeed while the latter almost inevitably fail. It does not take the general public long to measure what is set before it, and the manager who thinks that any device or all the devices known to his business, from sensational promises to sensational printing, will bolster up a really second-class enterprise or bring it prosperity, is a person who ought to be likened to "a fool and his money." It will probably be a long time, too, before any such manager will meet any thing but disappointment and bankruptcy.

As to the success of the cheaper companies that play at reduced prices, that is a matter for consideration. These organizations, as a rule, seem to be made up of fair actors, and they give a variety of plays. As between them and the pretentious but really second-class organizations that exact first-class prices the knowing public quickly chooses the lower-price company.

The success of the repertoire companies that play at reduced prices has given rise to an idea that the public regards theatre rates as too high. That this is an error as to the best attractions is shown by their success at top prices. First-class productions now cost far more than they ever did before, and this fact is recognized by the public that makes them prosperous. It is not against really first-class attractions that the public silently protests, but against those that ask first-class prices for second-class entertainment.

ARTISTIC MEMORIALS.

IN commenting upon the unveiling of a statue of SARAH SIDDONS by HENRY IRVING in London a New York newspaper precedes an anti-climax of vulgarity by the assertion that it "would have been impossible fifty years ago, before actors were knighted or actresses memorialized." And this is added: "If it does not show that the stage progresses, it at least shows that public opinion is becoming more liberal."

Happily for the world, the stage has progressed at least in the measure that humankind has progressed; and there is no phase of art that shows the improvement of conditions more clearly than does that represented by the best demonstrations in the theatre. There is no reason why the theatre's noblest efforts should not stand by themselves, and in themselves represent the theatre. In painting, the best pictures win acclaim and alone enforce esteem for that art. In literature, the best books are taken as evidences of the state and progress of that art. The theatre has reached that point in its work that entitles it to a proud place in the concert of arts. It has for effect something more than any of the others, for it moves with the impulse of actual life. It leaves abstract impressions of refinement, and teaches lessons in realistic detail that the book can but shadow to the imagination or the painting merely suggest.

This is not a time for a reflection based upon out-of-date bigotry as to the theatre to have force. The stage was cursed by intolerance long after it had won its right to all admiration. It has achieved its place in spite of opposition that never was directed toward any other factor of civilization. One of the noblest acts of a Queen in whose honor the civilized world gathers to-day—a ruler whose own happy appreciation of the theatre has never been denied or dissembled—was her formal rebuke of prejudice in honoring IRVING. The title she bestowed upon the player was of far less significance in its direct application than in its indirect meaning. It symbolized the beginning of the end of bigotry as to the stage.

The statue to MRS. SIDDONS in London needs no apology. It is a token of the appreciation of the times of one of the recognized institutions of modern life. It is a memorial of a great actress, but it is as well a monument to the theatre. It will have companion figures of other great players. And in time, in this metropolis of the New World, there will be erected statues of the native theatre's great exemplars. The work of CHARLOTTE CUSHMAN, of EDWIN FORREST, and of EDWIN BOOTH, in the development of the American theatre, entitles them to such recognition, and the public of the theatre will eventually honor itself while it honors their memories by erecting suitable tokens of their artistic greatness.

THE occasional indisposition of the player whose place is assured is the opportunity of the understudy, and in this country the sudden prominence of the understudy is frequent. In some other countries it is different. An Italian actress named MARIANI, in Rome, the other night gave way to her understudy, owing to illness. The audience hissed the substitute from the start, and she fainted before the play was half finished. Whereupon MARIANI appeared in her usual place, and was continuously applauded, despite her apparent inability to do herself artistic justice.

THE suggestion by a manager in another column that all managers of theatres make a rule to the effect that a percentage of gross receipts at benefits shall go to the Actors' Fund of America, and that on this condition alone shall theatres be given for benefit purposes, is not a new one, but it has lost none of its original pertinency and force. Theatre managers might easily do this without injury to their own interests, and the results would be better performances by volunteers, more volunteers at benefits, and the placing of the Fund in a position to do all the charitable work required of it.

TIMES have been dull in Paris during the theatrical year, according to the managers of that city, yet the receipts of the Parisian theatres were 30,000,000 francs, the highest since the Exposition year, 1889, when they reached 32,000,000 francs. Only in rare cases is managerial expectation realized.

THE club season of Sorosis was ended with a symposium on SHAKESPEARE remarkable for appreciation of the poet. Whatever unconventional ideas Sorosis may have on other subjects, her loyalty to SHAKESPEARE will leaven them.

A REVEREND gentleman on amusement bent took in Coney Island the other day, and in the fever of his suddenly-acquired exhilaration indorsed the resort. When he becomes sober he will probably inveigh against the theatre.

PERSONALS.

HOPPER.—De Wolf Hopper closed his regular season in El Capitan last Saturday at Buffalo, N. Y., and with his company arrived in town on Sunday. They will open a supplemental season of six weeks at Manhattan Beach next Saturday.

OTIS.—Elita Proctor Otis has become a member of the Professional Woman's League.

KIRALFY.—Imre Kiralfy has had the honor of a luncheon at Windsor Castle. Kiralfy has a big exhibition called "The Victorian Era," and the Queen has loaned him a number of tapestries, books, and valuable bric-a-brac for the display, which is thronged daily. The Duke of Cambridge and Duchess of Devonshire are the patrons.

CANBY.—Al. Canby is said to be arranging for comic opera in London, where he may engage principals for a company of his own.

MANNERING.—Mary Mannering will play Fay Zuliani in The Princess and the Butterfly, at the Lyceum, Julie Opp having been loaned to Daniel Frohman by George Alexander to play the leading role.

TRADER.—George Trader leaves for San Francisco this week to play comedy and juveniles for ten weeks with the Hock company at the Alcazar Theatre. Mr. Trader will return East in September to appear in a leading company for which he is engaged next season.

WALLIS.—Gladys Wallis, who is a member of Frawley's Stock company at the Columbia Theatre in San Francisco, has received and accepted an offer from John Hare to appear in his London production of A Bachelor's Romance. Miss Wallis will sail for the other side in August.

DE RESZKE.—Jean De Reszke has recovered from his recent indisposition, and has reappeared at Covent Garden, London, with great success. M. De Reszke is said to have won $30,000 by his racehorses during the past year.

LAMSON.—Ernest Lamson will be seen next season as Bill Hawes, the school teacher, in Stuart Robson's production of The Jucklins.

YOUNG.—James Young is in the city for a fortnight arranging his next tour, for which excellent time has been booked. Mr. Young will read the closet scene from Hamlet before the convention of the National Association of Elocutionists in this city next week.

MODJESKA.—Madame Helena Modjeska reappeared as Mary Stuart at Santa Ana, Cal., last Friday, playing for the first time since her illness of last Autumn.

ROBINSON.—Anna Robinson returned last week from Europe, having been called back by her mother's serious illness.

VERDI.—Giuseppe Verdi, the great Italian composer, now eighty-three years of age, is dangerously ill at Busseto.

JEFFERSON.—Joseph Jefferson delivered an address last Thursday at the dedication of the new public library at Bourne, Mass.

JANSEN.—Marie Jansen has signed with Warde and Beebe to star next season in The Nancy Hanks. The author, Frank Tannehill, Jr., will write a new comedy for Miss Jansen to be produced at San Francisco next April.

FRENCH.—T. Henry French is enjoying the Jubilee festivities at London.

WHIFFEN.—Thomas Whiffen is ill with typhoid fever at his home in this city.

BOTHNER.—Ada Bothner is quite ill in this city, having been removed from her Summer home at Sheepshead Bay in order to be placed under care of a New York physician.

PITOU.—Augustus Pitou will depart next week to spend July with his family at Schroon Lake, N. Y. His office at the Grand Opera House, however, will remain open and in constant communication with him.

FITZ-ALLEN.—Adelaide Fitz-Allen was burned severely with alcohol from a chafing dish last week. As a result, she was unable to appear at the dramatic afternoon of the Professional Woman's League on Monday, at which she was to have been the chief entertainer.

NORMAN.—Henry Norman was out of the cast of The Whirl of the Town last week, on account of an attack of malaria. He has not yet fully recovered, but has been able to resume his part.

MANSFIELD.—Richard Mansfield has secured for America the Paris and London success, 'Chand d'Habits (the old clo' man). Mr. Mansfield will play the title part, transposing the period in order to admit of modern dress.

DIXEY.—Henry E. Dixey has become a life member of the Actors' Fund. There are many prominent members of the profession to whom it would be pertinent to say: "Go thou and do likewise."

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

JOSEPH R. WHITE, Milwaukee, Wis.: Anna Laughlin performs in vaudeville.

READER, Huntingdon, Pa.: Richard Brinsley Sheridan was born in 1751 and died in 1816.

T. W. K., Buffalo, N. Y.: James H. Decker began to manage the tours of Primrose and West in 1878.

R. B. C., Haverhill, Mass.: William F. Cody (Buffalo Bill) was born February 26, 1845, in Scott County, Iowa.

VAUDEVILLE, New York City: It is called the Trocadero Music Hall. Address Charles E. Grapewin, manager, Nashville, Tenn.

SUBSCRIBER, Pittsburg, Pa.: The play in which Steve Brodie is to star next season is called A Night in Steve Brodie's on the Bowery.

HENRY B. CURRY, St. Paul, Minn.: 1. Consult "Gallery of Plays and Players," published by *The Illustrated American*, 401 East Twenty-third Street, New York. Eleven parts have been issued at 25 cents a number. 2. See files of *The Theatre*, *The Stage*, and *The Era*, for biographies of contemporaneous English actors. Pascoe's "Dramatic List," was republished in this country by Roberts Brothers in 1879. It gives a record of the principal performances of living actors and actresses of the British stage down to October, 1878. A revised edition of the "List" was issued in England in the early eighties, but since then the publication appears to have been discontinued.

CONSTANT READER, Boston, Mass.: The incident you refer to occurred in 1873 during a visit of the late Shah of Persia to England. F. C. Burnand wrote a piece which was brought out at the Opera Comique, and in which the Shah is said to have been caricatured, even to the extent of being introduced with a string of pawn tickets around his neck. The irate Lord Chamberlain came down upon the management, and insisted that Mr. Corrie, who was supposed to be caricaturing the Shah, should alter his make-up. In the London *Theatre* Mr. Burnand gave the following version of the incident: "The piece was mine. It was called Kissi-Kissi, brought out at the Opera Comique during Mr. Hingston's management. The Lord Chamberlain had duly licensed it and therefore had read the dialogue. Mr. Corrie, as it happened, was not unlike the Shah, and when he had darkened his complexion and assumed the costume the resemblance was striking. The house was crowded; the piece an immediate and unequivocal success. The next day the Lord Chamberlain threatened to stop its performance unless Mr. Corrie gave up his impersonation of the Shah. It was represented to the licenser (Mr. W. B. Donne) that the actor happened facially to resemble His Majesty, so Mr. Donne philosophically decided that all parties would be satisfied if Mr. Corrie did not darken his skin. Thereupon we made him white, yet somehow he looked more like the Shah than ever. The audience highly appreciated the joke, and laughed even more at the whitewashed Shah than they had at him when he was a mahogany of the deepest dye. Finally he settled down into a whitey-brown, and in this color enjoyed a very long run. The French operetta which afforded the plot and music was *L'Ile de Tulipatan*. But in this there had been no Shah, and I quite forget how he was introduced."

GEORGE L. SHERMAN, Cambridge, Mass.: The first circus was built by Tarquinius Priscus about 600 B. C. It was mainly devoted to horse and chariot races. Gladiators were admitted some centuries later. The early Romans delighted in exhibitions of combats between men and wild beasts, and seventy-six years before Christ, C. S. Curio, a Roman consul, erected the first amphitheatre. Julius Cæsar erected the second. The modern circus owes its origin to Philip Astley's Amphitheatre in London. He first conducted his equestrian performance in a field near the Halfpenny Hatch, Lambeth, receiving such trifling gratuities as the liberality of spectators and passersby might see fit to bestow. He next gave his exhibition in an unroofed building in the midst of a lumber yard. There his success was great enough to attract the attention of royalty, and a few years later he was enabled to erect a spacious wooden building, which he opened in 1780 under the title of the Amphitheatre Riding House, diversifying his feats by the introduction of musical pieces and dancing on a regular stage with scenery. This was deemed an interference with dramatic monopoly, and as he had procured no license, poor Astley was arrested, prosecuted and imprisoned. Fortunately for him, he had instructed the daughter of Lord Thurlow in riding, and through her intercession he was speedily released and a license granted him. After that he won both fame and fortune with his amphitheatre. He was associated with Franconi in the establishment of the *Cirque Olympique* at Paris. The first circus in America was organized in 1793 by a named named Picketts. In a few years Picketts associated with him a Frenchman named Boschard. Early in the present century there were a number of small circuses giving shows throughout the country. In 1828 a circus controlled by Angevine, Titus, and Burgess started out from Putnam County. They were the first to show an elephant in this country. In 1830 Purdy, Welch & Co. started out in a style of splendor that threw all the previous efforts of the circus world completely in the shade. Some years later the Old Bowery Amphitheatre was opened, and here the only really good show of the period was given. It was conducted by John Tryon. Since 1860 there have been great improvements made in the circus. In that year Lewis B. Lent, proprietor of the New York Circus, commenced traveling by rail. The other circuses were compelled to follow his example, and Van Amburgh was the last to leave the road.

WILLIAM E. DEAN, New York City: Castle Garden was originally a fort, situated about 100 feet from the main land, with which it was connected by a drawbridge of stone and wood. The building was circular in form, and was built after the Revolutionary War, and the long peace that followed the War of 1812 rendered the fort more ornamental than useful, so it was dismantled by the Government. About the year 1839 Richard French, the original proprietor of French's Hotel, succeeded in obtaining a long lease of the Castle, and taking a Mr. Heiser into partnership, converted it into a garden, which was illuminated at night with lamps and transparencies. For many years it was a fashionable concert garden. On June 28, 1847, French and Heiser opened Castle Garden for a Summer season with a dramatic company, including George Holland, Charles M. Walcot, and other prominent actors and actresses of the period. On August 18 of that year the Havana Opera company commenced a season there, which ended on September 17. Castle Garden was reopened on June 5, 1848, with George Holland as the dramatic director. The Havana Opera Troupe began a season on June 8, 1850, which lasted until September 7. On September 11, 1850, Jenny Lind gave her first concert in America, under the management of P. T. Barnum, the receipts amounting to $26,000, John N. Genin having paid $225 for the first ticket sold at auction. Max Maretzek gave Italian opera during the Summer of 1851 at 50 cents admission, which attracted large audiences. In June and July of 1852 the Rousset Sisters gave ballet performances. In August of that year a company appeared in French operas and comedies. In July, 1853, Max Maretzek inaugurated a season of Italian opera, the company including Madame Sontag. The opera season closed on August 24, and on August 29 Mons. Jullien and the largest orchestra ever heard in New York up to that time began a series of concerts at Castle Garden. On June 30, 1854, Max Maretzek again opened with Italian opera. On September 4, 1854, James H. Hackett commenced an operatic season with Grisi and Mario as the stars. After September 25 it was found that the Fall was too far advanced to place an audience in the exposed area of Castle Garden, and the season there was closed. Mr. Hackett had been compelled to play his company there because the new Academy of Music, which was to have been completed in August, was not finished until October 2, 1854, when it was opened by Mr. Hackett's company. Castle Garden was taken possession of in May, 1855, by the Commissioners of Emigration for the purposes of a depot for emigrants. Castle Garden was burned on July 9, 1876, from a fire that broke out in one of the galleries, and which is supposed to have originated from the ashes thrown out of a pipe by one of the inmates. It was afterward rebuilt. The building on the site of Castle Garden is now used for an Aquarium.

THE USHER.

To those familiar with the ambition of Charles Frohman there was nothing surprising in the news last week that he had decided to make his headquarters in London hereafter. He and Al. Hayman have had joint interests with the Gattis and George Edwardes off and on for some time past, and two of the three theatres that he is known to have formed an alliance with for productions next season are under the Gatti control.

In reaching out for new worlds to conquer Mr. Frohman is gratifying the restless spirit of activity that possesses him, and, flushed with the London hit of Secret Service, he thinks the time has at last arrived to establish an American stage in the British capital. It is possible that Mr. Frohman may succeed where others have failed, for his career has been a succession of surprises. But the risks of his latest undertaking—especially that feature of it which involves the acquisition of a theatre in Paris—seem great to many conservative minds.

If Mr. Frohman decides to spend half of the year abroad, what is likely to be the effect upon his interests in America? His personal skill and indomitable energy are most important here. Now that he is depended upon largely to supply material to fill the Syndicate's maw, it is among the possibilities that his absence and his concern with foreign matters may be felt seriously.

Sam Nixon, one of the prime factors in the Syndicate, is to sail for England to-morrow (Wednesday).

The other principals are in London, and Nixon's avowed purpose in making the trip is to confer with his associates.

It is believed that the announcement of Charles Frohman's London schemes was the cause of the Philadelphia manager's sudden determination to go across. He expects to return late next month.

The report persistently circulated that A. M. Palmer is to be associated with Edwin Knowles in the management of the Fifth Avenue Theatre has no foundation.

Mr. Palmer has not communicated with Mr. Knowles on the subject, and Mr. Knowles informs me that he has not seen Mr. Palmer in nearly two months.

It is virtually settled that Mr. Mansfield will play an eight weeks' engagement at the Fifth Avenue, beginning in September, during which he will produce Timon of Athens and one or two new plays.

Mr. Palmer told me on Saturday that in all probability he will relinquish the Great Northern Theatre, in Chicago.

He has gotten the better of the Davidsons in the controversy that arose during their partnership, and the owners have offered to lease the house to him personally on favorable terms; but Mr. Palmer does not feel that his field lies outside of a producing theatre, and he has other plans in view of a more important character.

It is more than likely that Mr. Palmer's general manager, Samuel E. Rork, will obtain the lease of the Great Northern and will run it himself.

The London *Era* takes things very seriously. The heaviness of its leaders is equaled only by their solemnity. Sometimes—as in the case of a recent editorial on English actors and French audiences, apropos of the probable appearance of Henry Irving in Paris next Autumn—my London contemporary reveals unconscious humor.

Discussing Irving's prospects of success in the French capital, the *Era* expresses doubt on the score that the Paris critics, as well as Parisians generally, are ignorant of English. And then it goes on to say:

This want of linguistic knowledge makes, of course, the most part of the speeches of English actors unintelligible to their French auditors; and nothing is more irritating to a critic than not to understand what he will have to write about.

Delicious, isn't it?

Daniel Frohman is getting a stock of new plays in London for the Lyceum. He continues to have faith in Louis N. Parker, in spite of The Mayflower, and a piece from that writer's pen is among Mr. Frohman's purchases.

The Lyceum for a couple of seasons has not found much prosperity in imported plays, and therefore Mr. Frohman's unshaken belief in them is the more remarkable.

Every season announcements of new native plays are made at the Empire, but they never get on the boards. Mr. Daly does not favor American plays. But outside the stock theatres there is plenty of encouragement for our playwrights.

New plays and orders for new plays are busying David Belasco, Mrs. Ryley, Martha Morton, Lorimer Stoddard, Marguerite Merington, Franklin Fyles, Augustus Thomas, Charles Barnard, and other writers.

The disturbed condition of theatrical business, due to the new and malign influences that have entered in lately, points the way to a revival of the stock company system on a more extensive scale than before. It is inevitable that many of the large cities will have permanent companies ere long, presenting good plays at moderate prices. Already this tendency has created a demand for pieces that have enjoyed popularity, with the result that a good deal of dramatic property that was supposed to be valuable no longer is again earning royalties.

In course of time, when these stock companies have multiplied and grown strong, they will undoubtedly find it necessary to obtain new material, and this will open a still larger field to our playwrights, whose outlook—in spite of the blind and costly speculation that goes on in foreign markets—was never brighter than it is to-day.

A notable performance was given in aid of the Dumas Statue Fund at the Renaissance, in Paris, on Monday of last week. The receipts were more than $6,000.

Eleanora Duse and Sarah Bernhardt both appeared. No better opportunity could be conceived to judge of the relative value of the two schools of acting that these artists represent and of their effect upon the public.

The reports by cable of the performance are meagre, yet they seem to sound the knell of Yvette Guilbert's dramatic aspirations. In the monologue she delivered it is said that she showed a lack of the qualities essential to a dramatic artist.

Paucity of news has led to more than the usual amount of newspaper faking lately.

The cabled report of Queen Victoria's blindness turns out to be a shameful fabrication. So, too, the announcement that Giuseppe Verdi was critically ill proves to be baseless.

The octogenarian composer is in good health, and although he has ceased to work he enjoys life thoroughly and his remarkable intellectual powers are undimmed.

The grand old man of music has composed more than three score operas, and he is entitled to rest upon his laurels for the remainder of his days.

Bernhardt must regret her choice of Lorenzaccio for the opening bill of her engagement at the London Adelphi. Alfred de Musset's quaint poetic play has not met with approval, and Bernhardt's performance in it is declared to be unworthy of her talent and her fame.

Shrewd observer that she is, Bernhardt feels that the made-to-order heroines of Sardou's melodramas no longer possess an interest for the public. The various methods of committing murder have been exhausted in Fedora, Theodora, La Tosca, Gismonda, and their companions.

In her quest of new and attractive material Bernhardt has not been particularly successful. Rostand's biblical plays have shown no more vitality than Sylvestre's mystic plays. Her revival of La Dame aux Camelias in Paris was successful, but she did not win favor with La Femme de Claude, Magda, and The Second Mrs. Tanqueray.

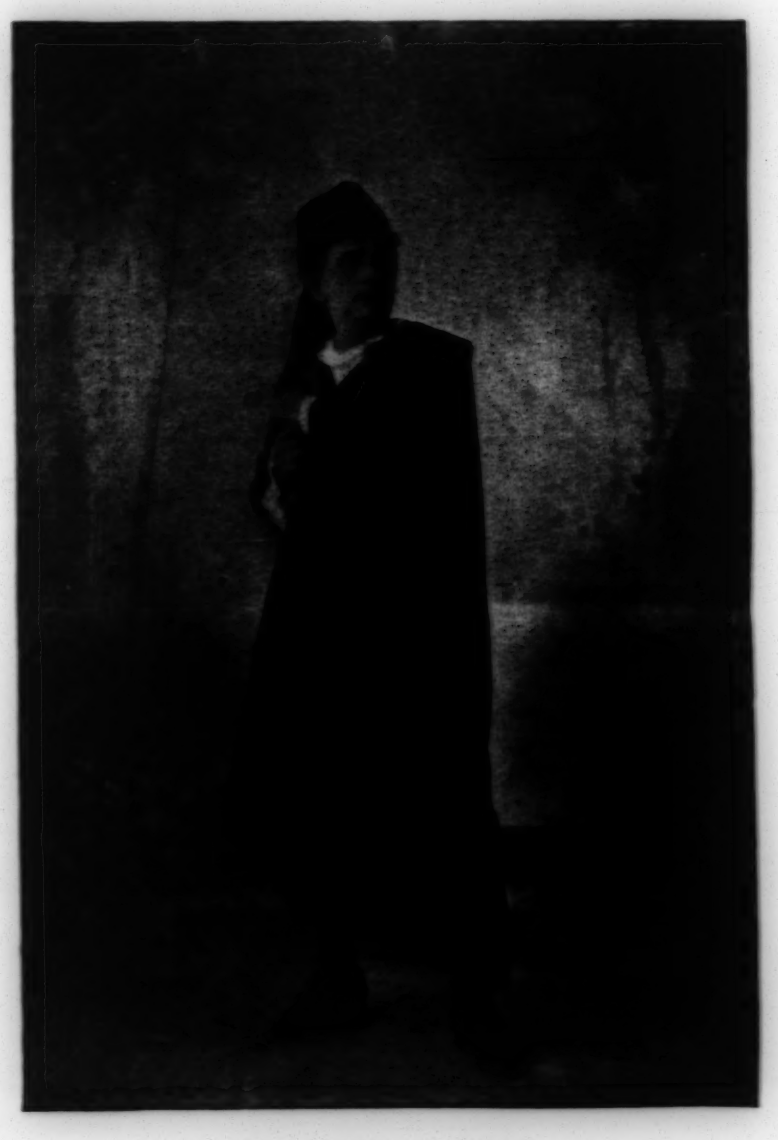
Bernhardt's talent is not suited to interpreting the modern psychological women, whose depths Duse sounds easily. Everything points to the fact that the theatregoers of to-day incline toward this development of dramatic art rather than toward the somewhat artificial and superficially poetic method of which Bernhardt is the supreme exponent.

THE LAMBS' OUTDOOR GAMBOL.

The annual outdoor gambol and clam bake of the Lambs' Club occurred last Sunday at Shepherd Clay M. Greene's country place "Los Ilmos," down near Bayside, Long Island. The festivities were chiefly memorable for the presentation of an original farce, the crowning of the King of Bohemia, devised by Francis Carlyle. Shepherd Greene was led to a throne on his lawn, where he was crowned king by Wilton Lackaye. Dan Daly, attired as a Hottentot, brought out a property crown with some dignity, but was unfortunately sighted by Mr. Greene's real bloodhound, who gave chase. The king was compelled to descend from his throne in order to intimidate the dog, who had become much attached to Mr. Daly.

George Leslie, as the king's outrider, mounted on a wooden hobby horse, ushered various dignitaries to the regal presence. These persons accorded to the king the freedom of assorted places, including the seas, tendered by Tom Manning; Central Park, by David Barnes; Queens, Hackensack, and Lonelyville, by Lewis Baker, and the "Tenderloin," by Ignacio Martinetti. John G. Saville represented the diplomatic corps; Montgomery Roosevelt Schuyler the Wine Sellers' Guild; E. W. Kemble, the Sign Painters' Guild; W. T. Barton, the Bohemian Club of San Francisco, and Juhan Potter, the Exchequer. John B. Miley, Thomas Eberle, and Joseph R. Grismer officiated as guards.

Then came the feast, served under a great red canopy by the old *chef* of the Brower House Club. A baseball game was also on the bill, and such a game was undertaken by certain enthusiasts, but the mathematicians in charge of the score lost heart under the great task set for them, and the game was called at length to give these gentlemen a chance to add up the run columns. Up to the hour of going to press no reliable estimate of the scores had been reached. Among the celebrants not already mentioned were Walter Jones, De Wolf Hopper, Henry E. Dixey, George F. Nash, Frederick de Belleville, Cyril Scott, Paul V. Heaton, Charles Delmonico, Edwin W. Hoff, Vincent Serano, Dr. Holbrook Curtis, Dr. Everett M. Culver, Stewart M. Brice, Stephen C. Howard, Clarence L. Collins, Ralph Delmore, Dr. William Foote, Hugo Toland, Frank C. Hatch, George W. Barnum, Maurice C. Sternbach, Robert B. Van Cortlandt, Edward G. Unitt, Fred R. Hamlin, William Swett, L. J. B. Lincoln, Edward Paulton, Charles Canfield, Frank Unger, Augustus Thomas, and Edward E. Kidder.



JAMES O'NEILL AS HAMLET.

UNDER NEW MANAGEMENT.

The Grand Theatre, Salt Lake City, will be remodeled, redecorated, and placed under new management as the New Grand. H. F. McGarvie, the lessee who will leave for the East on August 1 to organize a stock company, has joined the house to the Orpheum circuit, and will combine vaudeville with drama.

REFLECTIONS.

Photo by Falk.

The above portrait is an excellent likeness of Thomas E. Murray, a comedian of sterling worth who has met with very great success in America and in England. Mr. Murray began his professional career when quite a lad as a variety performer at the Howard Athenæum, Boston, playing various small parts. He afterward toured the country with stock companies, appearing in all the principal cities. In 1879 he joined Mark Murphy and presented Our Irish Visitors, a comedy which was made famous throughout the country by these bright funmakers. The firm of Murray and Murphy existed until 1890, when Mr. Murray starred in A Silent Partner. Frank W. Sanger saw him and made him a liberal offer to star in The Voodoo, with which he remained for two seasons. Upon the expiration of his contract with Mr. Sanger, Mr. Murray accepted an offer to go to England to play Our Irish Visitors, which did not prove a success there. But Mr. Murray's unique methods and unquestionable talents were soon recognized by an English manager of note, who made him a generous offer to appear in pantomime. This was a little out of Mr. Murray's sphere, but, undaunted, he accepted, and much to his surprise and to the delight of his many friends made a hit on the first night. After that it was easy sailing for the American comedian. Offers poured in, and he was chosen to originate the part of Scroggs in On the March, a musical comedy produced at the Prince of Wales Theatre, London, by Cissy Grahame. The play proved such a success that Mr. Murray was commissioned to bring it to America for production under the direction of Clarence Fleming, who has secured the rights for the United States and Canada. Having met with much kindness as well as success in England, Mr. Murray was persuaded to sign a contract to appear in pantomime next season in London, and also to appear in a new play now being written for him, which will have an early production at a West End Theatre. Were it not for these previous engagements he would have accepted one of the many flattering offers made him by American managers since his arrival.

Phoebe Coyne, the charming Mrs. Honeycomb in The Girl from Paris, is considering a very tempting offer from William Greet, of the Lyric Theatre, London, to play in George Dance's new comedy.

Paul Steindorff has been secured to direct all of Augustin Daly's musical productions next season.

H. P. Schmitt led the Metropolitan Permanent Orchestra at the Madison Roof-Garden last Thursday evening, Adolph Neuendorff being indisposed.

Julian Mitchell has resigned from Hoyt and McKee's staff in order to give fuller play to his ambitions in new lines of work.

The incinerated remains of the late Percy West were committed to the waters of the Atlantic Ocean by his widow, Mrs. Bertine West, and Mark W. Davis, with impressive ceremonies. It was Mr. West's wish that such disposition should be made of his ashes.

Henry Rosenberg has returned to New York after a visit to London, Paris, Berlin, and other cities of the continent. Mr. Rosenberg has associated himself with Carl and Theodor Rosenfeld, to manage their Italian Concert Band during its tour of the United States the coming season. The concerts, under the direction of Signor Sorrentino, will begin in New York on or about October 15.

Charles E. Dowe, who was the agent of Julia Marlowe during the season of 1895-6, and ahead of Thomas W. Keene the past season, will devote himself to newspaper work this Summer. Before he became an agent Mr. Dowe was engaged for ten years in daily journalism, occupying editorial positions on the *World*, *Journal*, and *Press*.

Manager M. W. Hanley says that Robert B. Mantell will produce next season a romantic play in three acts, called A Royal Warrant, and written especially for Mr. Mantell by W. A. Fremayne, of Montreal. The first production will occur in Philadelphia on September 6. Charlotte Behrens has been engaged as leading lady to support Mr. Mantell, and among others so far engaged are E. A. Eberle and Ben Ringgold.

The Summer season of the Girard Avenue Theatre, Philadelphia, will close on Saturday.

Edwin W. Hoff is engaged for Nature, which will reopen the Academy on August 15.

AT THE THEATRES.

Bijou—Friend Tom.

Farce in three acts by Edward Weitzel and F. S. Isham. Produced June 15.

Tom Carver, M. D.	William Bonelli
Dick Elliott	John Terriss
Dr. Samuel Walcott	John Martin
Angus MacGregor	George Ober
Officer Schmitt	Dan Mason
Carrol Beckworth-Beckworth Gill	Harry Webster
Jack Carver	Walter Colligan
Pat Doyle	W. Edwards
Caroline Carver	Agnes Proctor
Ned	Louise Galloway
Mabel	Genevieve McCloud
Bee	Gwendoline Cowper
Yolande Yost	Alice Wambold
Little Snively	Gracie Emmett

A large and kindly audience of friends and professionals filled the Bijou Theatre last Tuesday afternoon, when there was given a trial performance of Friend Tom, a new farce by Edward Weitzel and F. S. Isham. Play and players were greeted by the cordial applause of an assemblage that missed no opportunity to attest its good will.

The story of the farce concerns Tom Carver, a young and impecunious physician, whose magnanimous proclivities prompt him to deeds of excessive zeal in behalf of his friends, all accompanied by schemes for the furtherance of his own love for Ned, otherwise Edna, daughter to Dr. Walcott, at whose suburban home the festivities occur. Tom's wealthy aunt, Caroline Carver, has decided that her riches shall be left to Tom's cousin, Jack, who is supposed to be acquiring Western wisdom out in Arizona, and she has announced that Jack shall marry Ned. Tom persuades his chum, Dick Elliott, who loves Ned's sister, Mabel, to assist in a conspiracy for the blighting of Jack. The conspirators appear at Dr. Walcott's home, Tom disguised as an inebriate Indian and Dick as a desperate cowboy, introduced as the Arizona cousin. They contrive to make so much trouble that Aunt Caroline is disgusted with the supposed Jack, and the masquerading youths narrowly escape the arm of the law, represented by an ardent but timid German policeman. Of course the real cousin turns up at an inopportune moment and is promptly arrested, only to be released when Tom and Dick explain matters, gather their respective girls to their hearts, and are forgiven by the wealthy aunt, who installs Tom as her favorite relative upon discovering that Dick, far from having been visiting Arizona, has been managing a burlesque troupe and is about to wed Yolande Yost, his leading woman. Several minor characters—Miss Snively, a love-lorn maiden lady; Angus MacGregor, an officious Scotchman; Carrol Beckworth-Beckworth Gill, an anæmic youth; and Bee, the tiny sister of Ned and Mabel—served to fill out the picture and to provide additional complications and opportunities for merriment.

The farce, while conventional, noisy, and somewhat lacking in purpose and ingenuity, showed a clever touch in many places, presented more than a few bright lines, and promised much for future work from the same authors. William Bonnelli played the central figure with skill and dash, being ably seconded by John Terriss as Dick and George Ober as MacGregor. John Martin made a typical suburban householder; Dan Mason, an excellent German policeman; Harry Webster, an amusingly inane youth of the period; Walter Colligan, a capital Jack; and "W. Edwards," stage name of one of the authors, an able hackman.

Gracie Emmett made a great deal of fun out of the part of Miss Snively, scoring a hit in several unusually trying fainting scenes. Agnes Proctor and Alice Wambold were well cast as the aunt and the burlesquer; Louise Galloway and Genevieve McCloud were pretty and pleasing as the sweethearts of Tom and Dick; and Little Gwendoline Cowper was an exceedingly cunning and lovable tiny girl, just out of baby clothes.

The play was mounted with care, and ran smoothly enough under the stage direction of Mr. Weitzel.

At Other Houses.

ACADEMY.—The veriscope pictures of the Carson City prize fight continue to be exhibited twice each day.

CASINO.—The Whirl of the Town is drawing large audiences, and is a capital Summer entertainment.

DALY'S.—The Circus Girl will close at the end of this week to reopen on August 16.

EMPIRE.—Under The Red Robe still keeps this house open in spite of the warm weather.

HERALD SQUARE.—The Girl from Paris runs on with no apparent diminution of enthusiasm. Mabel Clarke introduces this week a novelty in the way of a toe dance in long skirts.

KNICKERBOCKER.—Clay M. Greene's new first and second acts have improved A Round of Pleasure. Walter Jones has a new song, and there are added dances and specialties. The extravaganza has several weeks yet to run.

THE STANHOPE-WHEATCROFT SCHOOL.

The Stanhope-Wheatcroft Dramatic School has been started successfully, with innumerable congratulations to Mrs. Wheatcroft upon the venture.

Arrangements have been made through Messrs. Hoyt and McKee for the use of Hoyt's Theatre for the rehearsals and matinee performances of the school, and a number of one-act plays by well known authors have been promised.

Mrs. Wheatcroft is now busy with the Summer term pupils. Applications for admission for the regular term, which extends from October to April, are now being received.

ON THE RIALTO.

BEN HENDRICKS shows a clipping from a North Adams, Mass., newspaper of May 29, which is headed "From Train Wrecker to Actor," and which tells this dreadful tale:

Benjamin Hendricks, who played the part of Colonel Sapt in The Prisoner of Zenda last night, was the train dispatcher at Fitchburg who came near causing a great loss of life by a railroad wreck west of the little tunnel, at the Brown Street bridge, over a year ago. It will be remembered that the Braytonville bridge was being repaired and that the freight traffic was being run on one track. A signal of clear track caused two freight trains to collide, smashing both engines and wrecking several cars. These trains had hardly come together when an afternoon passenger, east bound, brushed by the wreck, leaving the coach step behind and smashing the coach windows. It was a miraculous escape.

The actor says that he wanted to get off the boards as he had not been successful, and was glad of an opportunity to be temporary train dispatcher. The accident, he claims, was due to wrong information from an operator. He has had luck since he came near filling a graveyard.

Mr. Hendricks says that it was not he, but another member of The Prisoner of Zenda company, who was the hero of this thrilling railroad yarn.

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THE WHIRL OF THE TOWN is still further boomed by an exceedingly artistic bit of sign painting on the Broadway side of the Casino. A brush expert was busy last week slapping in tints and shades and things before the marveling eyes of an admiring crowd. The completed effort depicts a tall, stylish girl in yellow, who is dodging a bust of some person, no doubt great, whose name, however, does not appear. To leeward, a merry jumble of letters spells out the title of the play, while fore and aft, in neat characters, is information as to the author, composer, and manager of The Whirl.

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THAT genial and breezy genius, Mart Hanley, made one of a group of friends the other day who were indulging in reminiscences. The talk drifted to experiences in the West, and when the subject of Salt Lake City was introduced Mart took the floor. He played in the Mormon city twenty-seven years ago in a company made up almost exclusively of Brigham Young's followers. He knew the Prophet well, and met most of his wives. After telling of the numerous invitations he received to become a Mormon, and the complimentary remarks to the effect that he would make a fine one, and relating how, when he first went to the city, he had at last found a Catholic church, with a congregation of six persons and a priest who had been an actor and had played with him in Montreal, he described a queer credit system which prevailed in the Salt Lake City Theatre in those days.

"I had an interest in the show," said Mart, "but when the first night's receipts were counted there was little or no money visible. In its place was a pile of papers big enough to fill a waste basket. They looked like free passes. Annoyed is a very weak word to describe my feelings, but I put a button on my mouth and screwed it tight, and waited developments. If I had talked, and given them a line on what I thought, I would have made a bad break, because when I came to get my share of the proceeds I was paid in good gold and silver and greenbacks. I found that there was plenty of money in the house after all. I learned that the bits of paper that seemed to represent almost the whole receipts were a species of promissory notes, which were regarded as good as gold, so close and confidential were the relations of the Mormons to each other in those days. They had a habit of going to the theatre often and settling by the month or week, or whenever it suited their convenience."

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BUSINESS and pleasure frequently induce Mr. W. Hanley to visit his star, Robert B. Mantell, at the latter's Summer cottage, Shippan Point, Stamford, Conn. The two worthies came together last Wednesday and discussed soft shell crabs, grape juice, and shop. At parting Mantell remarked: "It is rather rough walking across lots in the dark. I have a companion for you," and he handed the manager a handsome gold-mounted cane of unique design. Mart Hanley has often been seen accompanied by an umbrella, but this is his first experience with a walking-stick, and he is very proud of it.

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"EDDIE" CORBETT, of the Casino forces, is a great bicycle rider. You can't tire "Eddie." A howling head wind is easy for him. Old Sol may send down rays so scorching that railroad ties will shrink and wither, and still "Eddie," barring not even the sun as a rival, will go scorching on. But he objects seriously to much water, and so when he was pedaling in the Catskills a week or two ago and the heavens opened and the rains fell, and night was coming on, and he was seventeen miles from his hotel, he sought shelter in a farm house that had reached the senile age and was in a state of mild decay, particularly in the upper story. For long hours he waited, and still the torrents fell. The way was dark, and the tempest that was lowering over head had apparently settled in to lower all night, so "Eddie" decided to "try not the pass" but to remain where he was till daylight. The old farmer showed him to a sleeping place in the attic.

"This here roof's a little leaky," said the old man, "but I don't see as I can do no better for you."

"Eddie" very quickly fell asleep and began to dream of his wet ride. He thought he had sought shelter under a tree that the water was dripping through. The dream became more and more realistic. More and more water seemed to be trickling through the leaves, and finally he suddenly awoke. A drop fell on his cheek, another on his nose, another on his eyelid. He jumped up and moved the bed to what seemed a dry spot, and again he composed himself to sleep. Again he dreamed of rain, and again there was a realistic awakening. He went down stairs and awoke the farmer, who was sleeping with his wife in the only real room the house could boast of.

"Well," drawled the mountaineer, "I don' know what I ken do 'bout it. The old roof ain't had such a-soakin' in a good while, and she's kinder give way under it. There ain't no other place to sleep, though. But hold on a minute, there's an umbrell' over in the corner, maybe that'll help yeh."

"Eddie" is not easily overcome by difficulties. He mounted the stairs again, and, moving the bed to the last dry spot remaining, he spread the umbrella, and, as under a canopy, lay down at last to peaceful slumber.

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ONE of the numerous stock companies that recently left town has a leading man who prides himself on his dignified and impressive bearing, which he endeavors to maintain under all circumstances. He also possesses a good share of manly beauty. The train that was carrying the company to the place of their Summer triumphs had stopped at a large station, and it occurred to some one that it would be an excellent place for lunch, there being no dining car. The ladies said that they would prefer remaining where they were, and asked the dignified leading man if he would kindly bring them in something. He would take great pleasure in doing so, he said, and received their commissions. When he had stepped from the train to the station platform, upon which a gaping crowd of towns-people and loungers had gathered and were staring at the theatrical folks with faces full of interest and curiosity, the ladies at the windows suddenly remembered other little delicacies that they wanted.

"Oh, Mr. ——," one of them called out, "I think I will have a bottle of olives." "And I believe I would like a piece of cherry pie," another exclaimed. "A sardine sandwich would be nice," shouted a third; "would you mind bringing me one, Mr. ——?"

The crowd listened to these instructions with undisguised interest, and the dignified leading man grew red in the face. He was turning on his heel to execute his errand, when the shrill voice of the soubrette, who had known him before, rang out above the sounds of escaping steam and jolting baggage:

"And don't forget the beer, Beauty; we had better have half a dozen bottles, don't you think so?"

"Beauty" didn't say what he thought. He sought cover.

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A STOCK company recently returned from a trip to Jamaica, which netted them a wealth of experiences, if of nothing else.

"It was a case of 'all coons look alike to me,' down there," said Edward McLaughlin, who was with the company the other day, "and they all wear something peculiar or have some characteristic which will distinguish them in the eyes of the white folks. I ran across a young darky one day who had on a most remarkable pair of trousers—they were built on the crazy quilt plan; there must have been at least five hundred pieces of cloth of different pattern in them. You can imagine that they presented a wonderful appearance.

"'See here, Tom,' I said to him, 'I'll give you a brand new pair of trousers as good as I have on for yours.'

"Well, I never made a worse break in my life. He sized up me and my trousers with an expression of withering scorn on his face, and said as he turned away.

"'Sah, I'se a gintleman. I'se not accustomed to being insulted, sah!'

"I learned afterward that he was a leading member of the colored aristocracy, and the crazy quilt trousers were the pride of his life and the envy of all the other gentlemen of culah. He was an usher at the theatre, too, and wore a dress suit like a Beau Brummel.

MAY VOKES.

A STATEMENT FROM HARRY DAVIS.

Director Harry Davis has denied published reports that his Pittsburg theatres, the Avenue and the New Grand Opera House, are to be sold or leased to Colonel J. D. Hopkins, of the Tri-State Amusement company, as a result of overtures made by himself. Mr. Davis states that certain propositions were made by Colonel Hopkins and by his representatives, but these were most indefinite, and the whole affair remains where it began, and he adds: "At no time has there been any proposition to lease, buy, or in any manner, shape, or form dispose of either of my theatre properties, and I want to say just as forcibly as words can make it that no such proposition would be entertained for an instant. I am not looking to dispose of any of my enterprises in Pittsburg, and shall not relinquish the management in any manner to anybody for any purpose."

MARIE LLOYD'S TROUBLES.

They are growing very particular in the music halls over in London. It seems that the men who deal out licenses for the music halls have warned the managers of those places that suggestive songs must be cut out or serious consequences would follow. The directors of the Pavilion, at which Marie Lloyd was appearing, sat in a box one evening not long ago, with their eyes and ears open so as to note any infringement of the rules calling for strict propriety. During Marie Lloyd's turn she sang a song the words of which had not been submitted to the directors beforehand. They came to the conclusion that Miss Lloyd would have to go, and the polite manager was delegated to hand her her notice of cancellation. Miss Lloyd is very popular in London just now, and her dismissal may cause an uprising which will disarrange all the preparations for the celebration of Victoria's great continuous performance.

JAMES M. BROPHY
AT LIBERTY
For Next Season.
TITLE ROLES—Ensign, Cotton King (two seasons), Barnes of New York, New South, Roger La Honte, etc. Address
NEW ROCHELLE, N. Y.,
Or Principal Agents.

GOSSIP OF THE TOWN.

Lawrence Marston will manage the tour of Isabelle Evesson and Estelle Clayton in A Puritan Romance.

Sunday night concerts will begin on November 7 at the Metropolitan Opera House, directed by Anton Seidl. Lillian Nordica, Madame Sembrich, Ysaye, Joseph Hoffman, Gerardy, Pugno, and Plançon will appear.

The Wrong Mr. Wright will be put on at the Bijou on September 8.

Manager Adolf Philipp lost a valuable diamond on June 12, and has offered $100 for the return of the jewel.

Helen Von Doenhoff has announced that she, and not Lilli Lehmann, "discovered" Joseph Ladisz, the hotel waiter with the baritone voice.

Mabel Gilman played Virginia Earle's part at last Wednesday's matinee of The Circus Girl.

Mortimer M. Thiese, of the new Metropolis Theatre in "Trans-Harlem," has denied again that his house is in the market.

J. J. Shuter, who was here with Shamus O'Brien, is at London, whence he writes that John Le Hay, the comedian who scored heavily on this side in His Excellency, is making a strong hit in The Yashmak at England's capital.

Maud Winter has signed a contract with Joseph Brooks for next season. She has received many highly complimentary notices for her work in Bartley MacCullom's repertoire company at Peak's Island, Me.

Nick Long will play the part of the Frenchman, which was originated by Joseph Herbert, in The Girl from Paris throughout the week. Mr. Long has been engaged for one of the three companies which will go upon the road next season.

Kate Claxton is contemplating a debut in vaudeville.

Mrs. George Knight will open in November in a new comedy which is being written for her by George Hoey and Will Block.

Howard P. Taylor, Jr., son of the New York playwright, married Miss Cressy, a young woman of wealth, in San Francisco on June 10. Young Mr. Taylor will join his father in this city in the Fall, and will become one of the managers of the Packard agency.

J. L. Packard announces that he is contemplating taking a repertoire company on a Western tour in the Fall. He says further that his leading woman will probably be Ada Humbert, if he can persuade her to join the company. Miss Humbert has many friends in the profession, but heretofore has resisted all offers and temptations to turn her own dramatic talents to account upon the stage. Mr. Packard believes if he can persuade her to make her debut that she will be a success in roles of the standard and classic drama.

Arthur A. Lotto and May J. Ellis, daughter of Joseph V. Ellis, for sixteen years secretary to the Board of Prison Directors at San Quentin, were married at San Jose, Cal., on June 5. Miss Ellis was a member of Manager Fred Belasco's dramatic school at the San Francisco Alcazar, where Mr. Lotto was business-manager. Mr. Lotto no longer occupies this position at the Alcazar.

Henry Talbot, late of The Prisoner of Zenda, has been since April 8 seriously ill with bronchitis and pleurisy at his home, 170 Congress Street, Brooklyn.

Forrest Robinson is at London for the Jubilee. He will soon return to America.

Elizabeth Irwin, only daughter of Mrs. William H. Thorne, was married last Wednesday at the home of her grandmother in this city, to a non-professional.

Henry Greenwall, who has been ill at San Francisco, underwent an operation early last week and on Saturday was pronounced by his physicians to be out of danger.

W. J. Feruson was engaged for the part of the Bishop, in What Happened Jones, which is to open the new Manhattan Theatre on August 30, but after reading the part he declined it and returned the contracts unsigned.

Beatrice Winship, of Philadelphia, wishes her friends in the profession to know that she has broken off her engagement with Hal Reid.

Frank Ely and Frances Brooke appeared at the benefit for the Irish Palace Building Fund, at the Murray Hill Theatre, June 14, presenting their clever little comedietta, My Little French Wife, by Howard P. Taylor. They scored a hit.

Grant Woods and Kate Marmey, of Salter and Martin's Uncle Tom's Cabin, were married recently, and have retired to reside at Indianapolis.

Myrene Hubertus recently won a gold medal in the extravaganza production given by the scholars of Professor Diamont's dancing school, in Entre-Nous Hall, Paterson, N. J.

Mr. and Mrs. Charles F. Tingay (Ada Gray) and Kathryn Eckert arrived at Liverpool on June 10 by the seamship *Pennland*. Mr. Tingay will begin his English tour on June 28.

Salter and Martin's Uncle Tom's Cabin, now in the Northwest, will open its Fall season at Grand Rapids August 1, having played a year with the loss of but one performance, caused by a burned theatre at Belvidere, Ill. The company will open the Brady and Stair circuit and the new Park Theatre at Indianapolis.

Excelsior, Jr., completed a fair week at Kansas City on June 13, the principals leaving for Chicago, the next stand. The other people were still at Kansas City last Wednesday, as the money taken there had been advanced, it is said, to bring the company from San Francisco.

Lisle Leigh, leading lady with Bartley McCullum's Peak's Island company, will return to New York to open August 16 in the lead with James R. Waite's Eastern company for next season.

LETTERS TO THE EDITOR.

A MANAGER ON BENEFITS.

PITTSBURGH, PA., June 12, 1897.

To the Editor of The Dramatic Mirror:

SIR:—I read with much pleasure an article in THE MIRROR on "Benefits." I have always contended that at any benefit where professionals are asked to give their services a portion of the receipts should be donated to the Actors' Fund. Then there would be an incentive for the performers to assist, as they would be benefiting their own cause by helping the beneficiary.

It was through my efforts that the Allegheny Lodge of Elks contributed to the Fund from their benefit receipts. When the committee called on me and wished to secure my theatre for their benefit, I suggested and requested that this being their first benefit, they should do something unusual and donate a portion of their receipts to the Actors' Fund, which they did, and I am pleased to say the benefit was a grand success and every one admitted my suggestion was a good one.

Now, having established a precedent, why should it not be continued? I have given my services, as well as my entire company, on many occasions, but I do not know of any instance where any money was ever contributed to the Fund.

I notice the people who get up benefits have no scruples about asking professionals to give their services, so I say if we can help their fund let them help ours by contributing a portion of the benefit receipts.

A committee called on me this morning and wanted my theatre for a benefit. I said, "Yes, if you will give the Actors' Fund 25 per cent. of the gross." They left. I have not heard from them since. I am ready and willing to establish a rule to allow no one to have my theatre for a benefit unless a portion of the gross receipts is donated to the Actors' Fund, and if all managers will do the same our Fund will soon reach that proportion that we would have no fear for its future.

I have always given my theatre to the hospitals here for benefits, without its costing them one cent. The performances are always given by the companies playing in the city—complimentary. One hospital benefit given last season netted over $3000 without the outlay of one cent. Now, 25 per cent. of that would mean $750 to our Fund. Don't you think they should contribute as well as others?

Yours truly,
C. L. DAVIS,
Owner and manager Alvin Theatre, Pittsburgh, Pa.

AN ADMIRER OF "SHOP TALK."

BROOKLYN, June 16.

To the Editor of The Dramatic Mirror:

SIR:—Will you kindly allow me a little space in which to express a few words of praise for the work of a brother actor, Milton Nobles, for the very interesting and cleverly written "Shop Talks." I hope any commendation will not be looked upon as flattery, but just a meed of praise where praise is due. "Shop Talk" exceeds anything of the kind that has come under my personal observation. The dialogue between the jovial thespians brings home to me a realization of many truths which, though presented attractively as jests, are none the less true.

The matter which is dished up to us by the daily press purporting to be typical of the actor of to-day and of the Rialto is, to say the least, contemptible; and this applies also to a certain illustrated paper which makes a specialty of exhibiting hosiery. After encountering this stuff, it is with a pleasant sense of relief that we turn to our MIRROR and read "Shop Talk," with its pure humor and keen wit.

At the Actors' Fund meeting a laudable effort was made to bid Mr. Palmer farewell with expressions of esteem and affection, but in comparison with the feeling words which Mr. Nobles put into the tragedian's mouth upon the same subject, those spoken at the Fund meeting were stale, flat and unprofitable. And right here, Mr. Editor, I move that the tragedian's speech be put into the form of a set of resolutions, to be engrossed and framed and presented to Mr. A. M. Palmer. I'll wager that motion will be seconded by the "Tall Man," the "Fat Man," and the "Comedian."

Do I hear others?

You are the chairman, Mr. Editor.

GRAHAM HENDERSON.

ACTORS' FUND TOPICS.

NEW YORK, June 18.

To the Editor of The Dramatic Mirror:

SIR:—Through illness I was unable to attend the Actors' Fund meetings on June 8, but I read the very complete report of the proceedings in your last week's issue. I am a member in good standing, and therefore I feel free to express my opinions through this medium.

Regarding A. M. Palmer, I regret that he has given up the presidency of the Fund, for under his administration it has prospered, and I am convinced that without his untiring exertions it would not today stand upon a solid basis. The other officers have borne their share of the work, but the palm belongs to Mr. Palmer. God bless him for all he has done, and may his successor, Louis Aldrich, do as nobly!

With reference to the failure of so many members to pay dues, let me say that the reason is because the month of July, when they are payable, is scarcely a period of prosperity for actors. The season has closed, and if they have been fortunate enough to save money, they must look out for a hard Summer. At that time $2 looks as big to some as $20 in the middle of Winter. Now, if the time could be changed from July to January or February, I am satisfied it would increase the revenues hundreds of dollars. Yours, very truly,

KATHRYNE M. EVANS.

[Although the annual dues are payable in July in advance for the Fund year, there is nothing to prevent members from paying their $2 any time previous to the annual meeting the following June. The trouble is that actors join the Fund Association, pay one year's dues, and then ignore further obligations.—EDITOR DRAMATIC MIRROR.]

TWIN SAINTS.

Twin Saints is the somewhat odd and original title of a new comedy by Marie Madison and Frank J. Hallo, which Managers Wagenhals and Kemper have accepted for production during the early part of the coming season. The play is a farcical comedy in three acts, and is said to possess all the essential elements of success, namely, originality in conception and laughable situations. The dialogue is declared to be brilliant, the motive consistent and the play well written in detail. The plot or story of Twin Saints is withheld for the present. Messrs. Wagenhals and Kemper, with characteristic enterprise, will give the new comedy an exceptionally strong cast, including Theodore Babcock, who has been specially engaged to originate the principal part, which impressed him so favorably that he was induced to secure his release from W. H. Crane, with whom he was under contract for next season. Others engaged are Jennie Weathersby, Una Abell, and negotiations are now pending with Anna Belmont, and other well-known high-salaried comedians. The piece will be elaborately staged, and the management promises a revelation in the way of up-to-date theatrical poster advertising. Twin Saints will have its premiere in one of the nearby "dog" towns, after which it will be given a hearing at a New York theatre.

JULIUS CAHN'S GUIDE.

The second edition of that invaluable book of reference, "Julius Cahn's Official Theatrical Guide," will be ready for delivery Thursday. This publication, when first issued, just one year ago, made an instantaneous success, and the edition, which numbered 5,000, was scarcely sufficient for the demand. There is not a manager, bill-poster, transfer company, or hotel from Boston to San Francisco to whom the book is not a valuable adjunct in business. The forthcoming second volume contains 150 more pages than its predecessor, and sets forth concisely more than a million useful and important points of information. Every place of amusement throughout the United States, Canada, and Mexico, with the names of managers and attaches, and all business details applying thereto, will be found in this book, in addition to which is a carefully compiled roster of all traveling organizations, and an individual directory of the members thereof; a complete list of railroad officials who transact the theatrical business of the country, besides features that did not appear in the original publication. The publisher has spared no expense to make this volume as nearly perfect as any work of the kind can be. It contains 750 pages, is neatly printed, richly bound, and illustrated artistically with portraits of the prominent actors and actresses of the day. The Guide can be obtained at the office of its publication, Room 2, Empire Theatre Building, McConnell's Exchange, and at all the principal news stands.

THE ELKS.

New Brunswick Lodge 324 held an "Elk's Day" at Washington Park on June 10. The event of the evening was the Cremation of Care, a distinctive custom of the New Brunswick lodge. William Burt appeared as Old Father Time, before whom a coffin was produced. Howard MacSherry announced the cremation, when Death, personified by E. Schlessinger, objected, but was ordered away, as also was H. B. Cook, as the Devil. Then Youth entered to suggest the cremation, and the coffin, containing 40,000 fire crackers, was strung up and set afire. The programme included the Bouffons, the Hoffman Sisters, the Le Verde Sisters, Stanley and Ferry, Mr. and Mrs. Fields, Fields and Hanson, Dunphy and Fitzgerald, and Rosani. Visiting Elks included Mayor Hinchcliffe, Surrogate King, and Coroner Hindle, of Paterson, and "Nick" Engel. Samuel L. Tuck, and Whitt Marsh, New York, The committee consisted of R. W. Booth, Robert Ross, W. C. Jaques, W. W. Miller, Andrew Zahn, Jr., George Viehman, H. C. Housell, William Everson, E. D. W. Taylor, John Trumpey, Theodore Cohn, William Jackson, Charles Moffet, Edward Radel, and W. A. Miller, Jr.

OBITUARY.

The mother of Emmett Corrigan died last Friday, aged seventy-six years, and was buried in Brooklyn on Sunday.

C. J. Phipps, builder of seventy English theatres, died recently at London of heart disease, aged sixty years. Among the better known houses designed by him are the London Gaiety, Prince of Wales, Princess, Strand, Savoy, Lyric, and Her Majesty's.

P. M. Rowell, husband of THE MIRROR'S correspondent at Owosso, Mich., and father of Mrs. Francis Labadie, died of heart disease on June 8 at Windsor, Ont., whither he had gone for treatment at a sanitarium. Mr. Rowell was seventy-four years of age and well known to the profession, his home at Owosso always having been a rendezvous for players visiting that city.

Merritt F. Young, general manager for the Barnum and Bailey Shows, died on June 16 at the Auditorium Hotel, Chicago, of typhoid fever, aged forty-eight years. Mr. Young was popular throughout the country, and flags were carried at half mast on the tents of the Barnum Show and those of the Forepaugh-Sells Show to bespeak the mourning of the circus folk. The remains were removed to Cincinnati for interment.

Mrs. T. M. Burns died on Wednesday, June 16, at Kittery, Maine, at the age of fifty years. Mrs Burns was at one time a member of the Boston Theatre Stock company, and on the stage was a favorite. It was while playing at this theatre that she met her husband, Mr. T. M. Burns. Mrs. Burns ranked among the literary people of Maine, and her poems were published extensively in the papers of that State. She was buried Saturday afternoon from the home of Mrs. Robert Johnson, 63 Chestnut Street, Waltham. The interment was in Grove Hill Cemetery.

May Mortimer, a vaudeville performer, died on May 15, at Roosevelt Hospital, in this city, of peritonitis.

Died.

PHIPPS.—C. J. Phipps, at London, England, of heart disease, aged 69 years.

YOUNG.—Merritt F. Young, at Chicago, Ill., on June 16, of typhoid fever, aged 48 years.

WOLTER.—Charlotte Wolter, at Vienna, on June 14, aged 63 years.

ROWELL.—P. M. Rowell, at Windsor, Ont., on June 8, of heart disease, aged 74 years.

BURNS.—Mrs. T. M. Burns, at Kittery, Maine, on June 16, aged 50.

MORTIMER.—May Mortimer, at New York city, on May 15, of peritonitis.

Married.

LOVELY—RIKER.—On June 16, at Hoboken, N. J., Nora Riker to John Lovely.

PRICE—RUST.—Edwin H. Price and Clara Rust, at Detroit, Mich., on May 2.

GILMORE—COOPER.—Paul Gilmore and Regina Cooper, at Dubuque, Iowa, on June 14.

WOLFF—FORDING.—William Wolff and Anna Fording, at Philadelphia, Pa., on June 15.

LOTTO—ELLIS.—Arthur A Lotto and May J. Ellis, at San Jose, Cal., on June 5.

LETTER LIST.

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Athelstone, Edith
Annable, Mollie
Busby, Amy
Bell, Louise
Baker, May
Buckley, Fannie
Busby, Jessie
Biffin, Mary G.
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Bowers, Nellie
Barry, Eleanor
Bartoletti, Emelia
Brouning Sisters,
Bonton, Madeline
Black, Georgia
Bennett, Josephine
Blossom, Alice
Bainbridge, Rolinda
Baker, Alice
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Beaumont, Helen
Barrington, Carise
Bronson, Rita
Becktel, Alice F.
Balto, Emily
Biggar, Laura
Burton, Mae
Barry, Helen
Courtnay, Helene
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Cayvan, Georgia
Clement, Catherine
Claxton, Kate
Chambers, Lilly
Carle, Alice
Challenger, Bessie
Crolius, Mattie
Cheese, Clara
Crater, Alena
Clarke, Annie
Carlisle, Nina
Clark, Hilda
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Chapman, Edythe
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Dennin, Georgie
Dreux, Lorraine
De Frossy, Mme.
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Drayton, Blanche
Dixon, Daisy
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Dexon, Clara
Drake, Frances
Devereus, Ryan, Mrs.
Daly, Stella
da Costa, Linda
Doyle, Katherine
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Downey, V.
Deyo, Miss
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Deaves, Millie
Day, Marie Louise
Dinsmore, Effie
Dupree, Minnie
Dressler, Minnie
Du Car'e, Helen
Ditt, Josephine
Dembi, Marie
Elliott, Maxine
Etting, Fanny
Eggleston, Anna
Eldridge, Jennie
Elliott, Gertrude
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Gonzalez, Lizzie
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Gorman, Frankie
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A SUCCESS IN VAUDEVILLE.

PATRICE.

Among this year's most notable seceders from the legitimate ranks to the vaudevilles none has won a speedier and more merited success than the versatile and piquant little actress whose quaint name is Patrice. In her delightful little sketch, A New Year's Dream, she made her vaudeville debut at Keith's Union Square Theatre on March 22 last, having been engaged by Resident-Manager J. Austin Fynes, of that house, after a reading of her play. Mr. Fynes' judgment did not fail him in this case. The piece scored at once, its novelty, picturesqueness and daintiness attracting widespread attention, and securing for Patrice a tour over the entire Keith circuit, where she is at present playing a well-deserved return engagement, having in the interim played at the Avenue, Pittsburgh; the Hagan, St. Louis, and the Olympic and Haymarket, Chicago.

Patrice was born in Brooklyn. As a child she displayed remarkable mental activity and acuteness, and at a very early age formed a strong desire to fit herself for the stage. She was of vivacious disposition, but nevertheless took great interest in study. Her infatuation for the stage grew stronger with her years, and having attracted the attention of Kate Claxton, that actress secured the consent of the girl's parents, and Patrice became a member of her company, making her debut at Glens Falls, N. Y., in The Two Orphans. The following year she became a member of the Union Square Stock company, with which she played the part of the French girl in Three Wives to One Husband, a difficult impersonation, in which she acquitted herself with much credit. Her next engagement was for the role of Didi in Bartley Campbell's Clio. Following this, Roland Reed secured her services for a tour of the Pacific Coast, and while in California she achieved great success as Nell in Cheek.

Her next engagement was in Leonard Grover's Lost in New York. Then followed a starring engagement in A Midnight Bell, after which she was engaged for the role of Flirt in A Trip to Chinatown. She played this part for two seasons, including the phenomenal run of the farce at Hoyt's Theatre, in this city, and during that time made for herself an enviable reputation. The following season found her in Bobby Gaylor's Sport McAllister company, after which she starred for a season in The Kid. She then made the voyage to Australia with A Trip to Chinatown, and on her return gave her attention to her vaudeville plans, which have thus far resulted most happily.

Patrice is of graceful figure and of pleasing personality. She is extremely vivacious, but is never boisterous or hoydenish. Her features are mobile, her movements agile, and her acting characterized by that daintiness which belongs to the French rather than to the American stage, while the impression she makes upon her audiences is not only momentarily but abidingly pleasing.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Noss Family, who are favorites in other parts of the country, make their New York debut this week. There are five of them—May, Bertha, Lottie, Fred, and Frank. The others are Boyle and Graham, sketch team; the De Fillippis, dancers; Frankie Haines, character singer; Ned Wayburn, piano monologuist; Lizzie Mulvey and Pearl Inman, singers and dancers; Trovollo, ventriloquist; Harry and Jennie Kramer, bicycle experts; Joe and Fanny Fields, Dutch sketch team; Geraghty and Ero, German comedians; Clara Schlee, vocalist; James R. Adams and Becky Taylor, in their sketch, After the Election; and the three Bouffons, grotesques.

Hammerstein's Olympia Roof-Garden.

Kara, the juggler; Isham's Octoroons, in new selections, and Josie De Witt, the singing violinist, are retained as features of the bill. The new comers are the Three Lane Sisters, in their new Kneipp dance; the Newsboys' Quintette, singers and dancers; the Gardner Brothers, instrumentalists; the Beaumont Sisters, comediennes, and the Three Donazettas, musical clowns.

Pleasure Palace.

James T. Kelly and the Three Rosebuds appear in a new musical comedietta especially written for them by Joseph Hart. The Gaiety Trio, composed of Ada Bernard, Dorothy Neville, and George Thallman, is also a feature. The other performers are William Jerome, parody singer; Cora Routt, serio-comic; John Le Clair, juggler; Wood Sisters, comediennes; Gertie Gilson, soubrette; Nannie Martelle, serio-comic, and Edward and Josie Evans, comedy duo.

Keith's Union Square.

Charles Dickson and Lillian Burkhart present Stanislaus Stange's new play, A Man About Town, for the first time in New York. Patrice makes her reappearance in A New Year's Dream. The others are The Deonzos, who make their American debut; Evelyn Britton, baritone; Herr Grais and his baboon and donkey; The Kingsley Sisters, duettists; the Diamond Comedy Four; Woolley and Sidney, comedians; Mitchell and Jess, comedians; Prince Kokin, juggler; Eckert and Heck, operatic duettists; Eddie O'Dell, dancer; Williams and Adams; Mignonette, the dancer, and the Roys.

Proctor's.

Bronson and Bronson, in A Fall from Grace, are the head-liners of a bill which includes Hope Booth, in poses; J. H. Cosser and Fanny Cohen, in a new sketch called A Wrong Story; the Sisters Gehrue, expert dancers; Bickwell and Haight, novelty dancers; Sallie Randall, soubrette; Smart and Williams, Ethiopian sketch; Lew H. Carroll, comedian; Sullivan and Sullivan, in Mrs. Grogan's Daughter; and Hal Davis, tramp comedian.

Koster and Bial's.

Hattie Delaro Barnes makes her first appearance here, as does Stanley Whiting, who presents his piano monologue with imitations of darkies. The other performers are Zelma Rawliston, comedienne; Emile Gautier, horse trainer; the Four Angels Sisters, vocalists; Witter Peabody, boy soprano; James F. Hoey, comedian; John W. Ransone, as David B. Hill; Edgar Ely, "the Future Dude;" Colonel Schult's trained dogs, and Williams and Walker in their new act.

LAST WEEK'S BILLS.

HAMMERSTEIN'S OLYMPIA ROOF-GARDEN.—Kara, the great juggler, settled down to his work last week and astonished everybody with his wonderful performances. The applause was continuous while he was on the stage, and when he had finished the people seemed sorry to have him go. John W. Isham's Octoroons continued to present their unique entertainment, and the excellent chorus, as well as Madame Flowers, Fred J. Piper, and Madah Hyer, were warmly applauded for their excellent work. Montague and West made their first appearance here and created a very favorable impression with their musical sketch, which is one of the most refined and pleasing now before the public. Mr. West's 'cello solos were especially well received, and he was obliged to respond to hearty encores. Van Auken McPhee and Hill, the horizontal bar experts, made a big hit with their sensational work. Al. Waltz, the skater, showed how easy it is to cut fancy figures when you know how. Josie De Witt, who has been enjoying a remarkably long run here, grows in popularity each week, and although she does not vary her programmes much, her selections are invariably well received. She presents a charming stage picture as she draws the bow across the strings of her violin. Josephine Harvey, the trombonist, and Halvers and Leslie were seen in pleasing specialties. The extravaganza, a condensed version of In Great New York, finished its run on Saturday night, when Lucille Sturges, Alice Rose, and the other favorites made their final bows for the season.

PROCTOR'S.—The Baroness Blanc was the star of the bill. She appeared to better advantage than when she was at Olympia, and introduced a new song called "They Said I Could Not Do It, but I Did." Dan McCarthy, who has starred in Irish drama for several years, made his reappearance in vaudeville. He did not seem at home, as there was no landlord to defy and no chance to be heroic. He sang a couple of cheap songs and danced a few steps. He wound up by making up as an old Irishman before the audience, putting on the grease paint and wig and so on. McCarthy's name was in very large letters on the bills, but his hit was not in proportion. In fact his turn seemed very weak compared to that of W. C. Davies, who was also in the bill. Davies' method is something like that of the late J. W. Kelly, and he won a good many laughs. He used Kelly's old "impromptu" song, and sang of the peculiarities of people in the audience. The Engstrom Sisters are good looking girls, and put an abundance of vivacity into their work. They wear jeweled garters and pretty dresses. Their song in praise of beer was received with tumultuous applause. The Eldridges made a pronounced hit with their comedy work and dancing. They sang "4-11-44" and "You'll Have To Get Another Baby Now" with good effect and introduced a cake walk. Grinnell and Fostelle made a hit in their Trilby sketch, but the subject is played out, and they ought to get something to replace the present sketch as soon as possible. Berol and Belmonte did a mind-reading turn, which is as good as anything of its kind, and caused the audience to wonder how it was done. Joe Bonell sang fairly well, but the jokes he doled out between the songs were only middling. He also gave some imitations on the violin. Short and Edwards played on several instruments and worked in some fun between their selections. The Lorraines introduced some odd dance steps, which won favor. Borain and Richards, Rosalie and M. C. Drew were also in the bill.

TONY PASTOR'S.—Ben R. Harney, the ragtime pianist, was warmly welcomed by his many friends on his reappearance after a long absence. He has improved his act in many ways and is even more successful than before. Of course he sang his own song, "Mr. Johnson, Turn Me Loose," assisted by his coon, who came in for his share of the applause. The De Fillippis presented their dancing specialty, in which they recently made a hit at Koster and Bial's. Pastor's patrons took to them very kindly. Cooke and Clinton gave their very remarkable exhibition of rifle shooting. They hit everything they aimed at, and struck the bull's eye of the audience's approval every time. Sullivan and Sullivan, who returned from England a short time ago, made their reappearance and presented their sketch, Mrs. Grogan's Daughter, with a fair degree of success. McBride and Goodrich scored heavily with their dancing. Good sketches were presented by the Blondells, Dawson and Farlowe, Caswell and Arnold, Dolan and McCarthy, and Melrose and Elmer. Francis J. Bryant rattled off a good-sized collection of gags. Bartelmas juggled cleverly with his feet, and Leo Delmore danced neatly. Joseph Menchen's kinoptikon closed the performance with some excellent views which are remarkably clear and distinct.

KEITH'S UNION SQUARE.—The Mimic Four presented their new sketch, which was written for them by George Fuller Golden, with great success. It is far superior to their first sketch, and abounds in witty lines, funny situations, and catchy songs. Their medley at the end was so well done that they were called before the curtain three or four times at every performance. The excellent work of Horan as a Jew, and later on as a fiery Cuban, deserves special mention. Mr. Nicholson gave a thoroughly accurate imitation of De Wolf Hopper as Dr. Syntax. In voice, looks, and action he was Hopper's counterpart. Van Duzer and Brock gave capital impersonations of the Private Secretary and Beau Brummell. These young men are clever and progressive, and they ought to have plenty to do during the Summer and next season. Elvira Frencelli and Tom Lewis were welcomed as old friends, and repeated the hit they made here some time ago. Mr. Lewis sang "Fleur De Lis," and Miss Frencelli contributed a pretty waltz song, after which they joined in singing the inter-mezzo from Cavalleria Rusticana, and finished with a fine rendition of the "Miserere," from Il Trovatore. Their voices blend splendidly, and the audience testified their approval by enthusiastic applause. McIntyre and Heath presented a "new" act called The Black Man from Montana. The novelty is nearly all in the name, as the gags have all seen long service. They made a hit though, and this clever team can be excused for using old stuff when it takes so well. George M. Day appeared in his black make-up and made a hit with his monologue. Howard and Bland made an excellent impression with their sketch, The Rube and the Kid. It could easily be seen that Miss Bland has not quite recovered from her very severe illness; nevertheless she gave a very pleasing performance and was frequently encored. Mr. Howard scored a genuine hit with his piano solos, and the entire sketch was run off in a very pleasing way. Redding and Stanton were seen in A Happy Pair, which has been spoken of frequently in these columns. Wills and Collins presented their burlesque with good results, and did a cake-walk which was out of the ordinary. Merritt and Gallagher did some very good dancing and acrobatic work. J. S. Blackton did some very quick and entertaining work in the cartoon line. The Sisters Coulson had everything their own way, as they were the only soubrettes on the bill. Mabel Cassidy made a hit with her songs. She has a well cultivated voice and the applause which followed her turn was quite hearty. Professor Kriesel's dogs, Joe Goetz, W. A. Melville, and Harry Armstrong also furnished acceptable acts. A new view on the biograph shows Ross and Fenton in a scene from their travesty on Oliver Twist.

CASINO ROOF-GARDEN.—The Judgment of Paris, in which Mlle. Bartho and La Petite Adelaide shine, continued the most pleasing feature of the bill. The olio included the Manhattan Four, Olla Hood, Dave and Hahn, Leo and Chapman, Edna Aug, Dot Davenport, the Lane Sisters, and Harrigan, the tramp juggler.

ST. NICHOLAS MUSIC HALL.—Hope Booth, who was the star of the bill, deserted in the middle of the week. The best features were the startling wire act by the Meers Brothers, and the songs of Truly Shattuck, who is a prime favorite here. Others who made good impressions were Alf Dayton, the Arnold Sisters, the Sisters Bernard, Baldwin and Daly, Ferry, and P. John Paulson.

PLEASURE PALACE.—The honors were evenly divided last week between the Stewart Sisters and Fields and Lewis. The two "hot tamales" had the advantage of being on ahead of the two "breezy belles," but their bright chatter and incessant flow of wit did not prevent the audiences from appreciating the originality and brightness that filled the stage and auditorium while the Stewarts were performing. The smaller of the two "tamales" has discarded his eccentric make-up and now appears dressed as though he were to be best man at an afternoon wedding. A fashionable frock coat, gray trousers, stand up collar and white tie constitute the costume, which is, to use a counter jumper's phrase, "neat, but not gaudy." Mr. Lewis has also changed his manner somewhat and is much quieter than he used to be, but is just as funny. There is no change in Mr. Fields' appearance. He still wears the trousers and vest six sizes too large, leaving him plenty of room to laugh at his own jokes, which are often so good that he has to laugh at them himself. The Stewart Sisters began by singing "The Sporty Widow Brown," Braisted and Carter's latest march song, which is going to run a close race for supremacy with "Jolly Josephine," another of the same species, recently evolved by Max Witt. After doing up "Mrs. Brown" in approved style, the taller Miss Stewart came out alone, and held the attention of the audience while she told confidentially of a long lost sister for whom she was seeking, and to whom she was to whisper her mother's name when she found her. Her sister entered at the end of the song, but she forgot all about the whispering, and spoke right out loud and about something entirely different. They held an animated conversation and touched on one hundred and fifty different subjects, to the great delight of the spectators, who summoned them back when they went off and compelled them to make several graceful bows. Cora Routt, "the Rootie-Tootie Girl," made her reappearance and sang several songs, which were so breezy that the electric fans had to be stopped so that the audience would not be caught in a draft. The ditties were highly approved of, and Miss Routt was kept busy for twenty minutes. The Washburn Sisters, with their confident manner and bright red stockings, made a hit, especially with the boys upstairs. Meyer Cohen sang "The Handicap," "Going for a Pardon," "Just Behind the Times," and a patriotic song in which the American flag was waved continuously. Mr. Cohen ought to pay a little more attention to his enunciation and sing more slowly. Some of his pictures could be improved upon, but the views shown during the rendition of "Just Behind the Times" are excellent. Welch and Gardner presented The Street Singer and The Boot Black, in which they did some excellent dancing. Helene Tuesart, who is billed as "the vest pocket commedienne," sang and danced. Hyde and Leola were seen in a very bright comedy sketch. Charles H. Duncan sang several cheerful songs and Lew Hawkins spun some entertaining yarns.

KOSTER AND BIAL'S.—Zelma Rawliston made her reappearance and scored a decided hit with her songs, which are very catchy. She wore a new suit with a yachting cap, which is very becoming, while singing "A Nice Situation for a Girl," and made her usual changes with a quickness which would have made Fregoli stare in blank amazement. Miss Rawliston sang "Ca Fait Toujours Plaisir," with all the archness of Guilbert herself. John W. Ransone presented his impersonation of David B. Hill for the first time here. His make-up was excellent, and his song, "I Am a Democrat," which was filled with up-to-date political hits, took splendidly. If Mr. Ransone had used new jokes his triumph would have been complete. The old ones were laughed at, however, and Mr. Ransone can look forward to a long and prosperous run for his Hill specialty. Edgar Ely appeared in his "future dude" specialty, and made a pronounced hit with some catchy songs and some excellent dancing. James F. Hoey sprang a big surprise by appearing without his "bunch," as he calls his whiskers. Somehow the loss of them seemed to embarrass him, and he was not in his usual form. His act is as changeless as the sun. Williams and Walker put on a brand new act which will be as good as their old one when they work it up. They sang a lot of new songs, the best one being "I Don't Care If You Never Come Back," which was sung by Williams in splendid style. Walker made a change from his dandy coon make-up to a swell coon soubrette, and looked stunning. Williams' song, "Wot Yer Gwine ter Tell Mars Peter at de Gate?" is an excellent bit, and he got everything possible out of it. Witter Peabody's sweet soprano voice was heard to advantage in two songs. He would do well to select songs of a more popular kind than those he is using. Emile Gautier's equestrian feat is more finished than when first seen here, and the applause is always big when he pauses after his difficult manœuvres. Doré Brothers and Hill made their first appearance here, and played some fine selections on their banjos with success. Colonel Schult's $25,000 troupe of trained dogs went through an interesting performance. His wrestling dog made a big hit by throwing his opponent in approved Græco-Roman fashion. Madeline Marshall and Kitty Nelson are a very bright pair of soubrettes, and in spite of the fact that they closed the programme they made a pronounced hit. The Graus Swiss Tyroleans and the Imperial Austrian Band helped to while away the time for those who preferred to sit on the roof and let the breezes fan their heated brows.

NO MORE PASSES.

Alfred Aarons, the new manager of Koster and Bial's, has decided that no more passes shall be issued except to members of the press while he is in charge. The deadhead privilege at this house has probably been abused in the past, and Mr. Aarons has determined to put a stop to it. The gay soubrette or the song and dance man who applies for "two" on the strength of having filled a Summer engagement in the house four seasons ago will get the "zero optic" from Aarons, who prefers the jingle of coins on the box-office shelf to the rustle of pass slips in the doorkeeper's hand.

THE PERFORMERS' SHARE.

When the bookkeeper at the Pleasure Palace had finished making out his annual balance sheet on Saturday, June 12, it was seen that the sum paid out to performers during the preceding twelve months was $147,656. These figures would not seem to indicate that the craze for vaudeville is dying out.

A NEW TEAM.

Harry Clay Blaney, who starred in A Boy Wanted last season, and Nellie O'Neil, of O'Neil and Sutherland, who were his chief support, have made arrangements to produce a new specialty in vaudeville. In the sketch Miss O'Neil will impersonate a boy. They will make their debut early in July.

POPULAR OPERATIC DUETTISTS.

Photo by Frinberg.

FRENCELLI AND LEWIS.

Above is a picture of Elvira Frencelli and Tom Lewis, who have been singing in the vaudeville houses for some time past with the greatest success. Their specialty consists of selections from grand opera, rendered in a way which can be easily understood and appreciated by the patrons of vaudeville. Both have fine voices, Miss Frencelli's being a soprano of wide range and Mr. Lewis' a rich and powerful baritone.

Elvira Frencelli was born in Buenos Ayres, South America, and came to this country when a child. When very young she showed her love for music by singing nearly all the time, and her father, who was an excellent musician, gave her a thorough training in every branch of vocal art. Her first engagement was with The Two Old Cronies, but shortly afterward she was engaged to play the part of Violet in The Little Tycoon, and did it with great success for 100 consecutive nights. She next joined the Columbia Opera company and played Serena in Said Pasha. Her next engagement was with the Miller Opera company, with which she appeared in a wide range of parts, winning golden opinions from press and public wherever she sang. She has a repertoire of twenty-five operas. Miss Frencelli inherits her vocal gifts from her mother, who sang in grand opera for over twenty-five years. She is an expert fencer, and is a pupil of Regis Senac.

Tom Lewis was born in Wales, and was brought to America at an early age. He had to hustle from the beginning, and at the age of nine was apprenticed to learn the iron business in a rolling mill. By hard work and strict attention to business he progressed until he got to be one of the best judges of steel in the trade, and was appointed assistant superintendent of the Columbus Rail Mill, of which General Thomas was president. One summer about eleven years ago, while Lewis was taking a vacation on account of the temporary shutting down of the mill, he met Carl Rankin, of minstrel fame, whose troupe was playing in the town. Rankin and Lewis were old friends, and Rankin asked Lewis if he would join his company while his temporary vacation lasted. Lewis agreed, and a week or two later he received a telegram from the manager of the mill saying that their company could not compete with the Eastern manufacturers, and that the shut down would continue indefinitely. On hearing this, Lewis made up his mind to remain with the minstrel company. During his term of service as mill hand he had spent his spare time studying music, and his companions at work were often cheered with his fine singing, so he had no trouble in securing a long engagement from Rankin. He had also taken lessons from Emma Lathrop Lewis, who was formerly soprano of St. Thomas' Church, New York.

He next joined George Thatcher's minstrels, and became one of that famous quartette made up of himself, Raymon Moore, R. W. Frillman, and R. J. José. He sang the leading baritone roles in Tuxedo and Africa for four seasons, and then was engaged for Denman Thompson's Old Homestead, to play the part of Reuben and sing "The Palms" in the Grace Church scene. He next went with Frederick Hallen in The Twentieth Century Girl, and while in this company met Miss Frencelli. When the tour of the "Girl" closed, Miss Frencelli went into vaudeville, but her partner did not prove satisfactory, so she joined Mr. Lewis. They made their debut on November 16, 1896, at Keith's Union Square Theatre, where their success was so pronounced that they have had no trouble in filling time ever since. They have sung in all the big cities and are enthusiastic in praise of all the vaudeville managers, especially of J. A. Fynes, P. F. Nash, and George Castle. They are delighted with their success and both declare that they prefer vaudeville to the legitimate. The work is not nearly so hard and the financial return is ever so much more satisfactory.

MR. STINE'S LUCKY NUMBER.

Charles J. Stine took Edward Marble's place with George Thatcher in Philadelphia a couple of weeks ago, Mr. Marble being ill. Mr. Stine went on without a rehearsal, as he and Mr. Thatcher had only just time to talk it over on the train. Mr. Stine has always been rather superstitious about the number thirteen, and when he saw that they were thirteen on the bill, and went on at 3.13, and were to play thirteen performances (one extra one at the Broad Street Theatre for the visiting doctors) he felt very shaky, but when he saw how well he got on, and made arrangements to continue with Thatcher, he side-tracked his notions about thirteen and now considers it his mascot.

LEGITIMATE ACTORS IN VAUDEVILLE.

So many legitimate performers have tried vaudeville that a résumé of their efforts and the results is timely. Out of several dozen who have made the experiment very few will be heard of in vaudeville next season. The majority of those who will go back to their first love will tell their friends that vaudeville is "no good," and that they wouldn't go into it again for any money. A few honest ones will tell the truth, and admit that they did not make a success with the patrons of vaudeville. The others who have made genuine hits will stay in next season, drawing big salaries, and will spend part of their spare time praising vaudeville and everything connected with it, from the managers down to the boys who carry the ice water.

A list of the stars who have tried the experiment follows. It may not be complete, but it includes the more prominent performers who have gone into the continuous business. Among them are Edward Harrigan, Maurice Barrymore, Robert Hilliard, Charles Dickson, Lillian Burkhart, Felix Morris, Mr. and Mrs. Sidney Drew, Johnstone Bennett, S. Miller Kent, Vernona Jarbeau, Frederick Paulding, Elmer Grandin, Eva Mountford, McKee Rankin, Milton and Dollie Nobles, Frederick Bryton, Grace Filkins, John Mason, Marion Manola, Clara Morris, Sig. Perugini, Mathilde Cottrelly, William Pruette, Marie Halton, Marie Dressler, Ezra Kendall, Patrice, Mr. and Mrs. William Robyns, Henry Lee, Florence Bindley, Bert Coote, John T. Sullivan, Gerald Griffin, Laura Biggar, Burt Haverly, Aubrey Boucicault, Eben Plympton, Pauline Hall, William T. Carleton, Anna Boyd, John C. Rice, Sally Cohen, Tim Murphy, E. S. Abeles, Helen Lowell, Catherine Lewis, Pilar-Morin, A. C. Deltwyn, Elvira Frencelli, Tom Lewis, Donnelly and Girard, Adele Le Claire, Mrs. McKee Rankin, Isabelle Urquhart, Sibyl Johnstone, Richard Harlow, Cissy Fitzgerald, Jennie Yeamans, J. K. Emmet, Jr., Louise Beaudet, Arthur and Jennie Dunn, Arthur C. Sidman, Ada Deaves, Rillie Deaves, Eugene O'Rourke, Dan McCarthy, A. L. Guille, and any number of lesser lights whose names do not at the moment come to mind.

The pecuniary inducements held out to some of these stars were very tempting, but it may be stated on the best authority that $750 a week was the highest salary given to any of those named above, and out of that the star had to pay his supporting company. From the writer's observation very few of the legitimate stars caused any perceptible difference in the box-office receipts. Edward Harrigan is the notable exception. During the week he played at Proctor's the people rushed in in swarms, and on several evenings many were turned away. The main object of the managers in engaging the legitimate performers seems to be to provide novelties for their patrons, who grow weary of seeing the same acts year in and year out.

The most genuine and lasting successes were made by Johnstone Bennett and Lillian Burkhart, and the real reason of their continued success lies in the fact that they provided themselves with proper material for holding the attention of the patrons of vaudeville. Most of the others contented themselves with old worn-out one-act plays, and they have only themselves to blame for their failure.

Pauline Hall proved a splendid drawing card, and Hilliard and Barrymore made hits, but their plays did not interest the majority of the people who go to the continuous houses. Gerald Griffin and his companions, known as the Five Castilians, had a splendid sketch in A Game of Wits, and will remain in vaudeville next year. Frederick Paulding made a mistake in the beginning of the season, but caught on splendidly later on with his sketch Bound to Win. He will probably be seen in vaudeville next year. Lillian Burkhart's plays, Dropping a Hint and A Dish of Dainties, are just the sort of pieces that make pronounced hits, and as played by this gifted comedienne they have established her as a permanent star in vaudeville. Charles Dickson, Mr. and Mrs. Sidney Drew, Vernona Jarbeau, Patrice, Frencelli and Lewis, the Sidmans, and Bert Coote are among those who made substantial hits, and some of them will be heard from next season in vaudeville.

Those stars who have not as yet tried the vaudeville experiment are strongly advised to look before they leap. A good vehicle is absolutely necessary. If it be not secured, the journey to success in vaudeville will be very disagreeable, and they will have to turn back before they get a fair start. The road is rocky, and only the best reach the goal where large salaries and continuous employment are assured. It will prove a paying investment to secure a new sketch by a competent author who has studied the tastes of vaudeville audiences and knows what they like. The taste for vaudeville at popular prices will probably continue for some time to come, and recruits will be constantly added to the ranks of the variety performers. It behooves those recruits to provide themselves with good material, and if they do not they can only blame themselves if their performances fail to arouse any enthusiasm and they find themselves out of work at the end of their first week in vaudeville.

KOSTER AND BIAL'S ROOF.

The roof garden of Koster and Bial's has been fitted up very nicely for the accommodation of those who wish to linger after the performance in the music hall. The space formerly occupied by the reserved seats has been filled with tables and chairs, and a number of tropical plants have been scattered about, giving the place a very garden-like look. A small fountain plays in the center of the garden and a good string band plays on the stage. It is an attractive place and there is always a cool breeze there on the warmest nights.

* * *

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Communications to L. DONAZETTA, this office.

MR. KENNETH LEE
Sole Author and General Stage Manager for
MESSRS. WEBER & FIELDS, '97-'98.
Special writer for Miss Clara Morris, Miss Kate Claxton, Mrs. Yeamans, Mr. and Mrs. Sidney Drew, Mrs. McKee Rankin, George C. Boniface, Sr., etc., etc.
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Invite Offers for next Season.
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PICTURES OF THE JUBILEE CELEBRATIONS.

New Yorkers will not suffer from the want of moving pictures of the celebrations in honor of Queen Victoria's Jubilee. Representatives of the biograph are on the scene, and will take numerous views of the most interesting features, and as soon as the films can be made ready they will be shipped over and shown at Keith's, F. F. Proctor has also made arrangements by cable with a London company for a splendid series of views, which will be shown at both his New York houses.

LILLIAN BURKHART'S BROCHURE.

Lillian Burkhart has just issued a neat and attractive little advertising device in the shape of a brochure bound in green crêpe paper with gold lettering. It contains only four pages of reading matter, including a pretty half-tone picture, and a few out of hundreds of her press notices. Miss Burkhart is noted for her admiration for the artistic, and she has given ample evidence of it in the getting up of her little book. It is the sort of thing that managers never think of throwing into the waste basket.

OTIS SKINNER THE LATEST.

Otis Skinner and his wife will spend a few weeks in vaudeville (a resort in which pleasure and profit are combined) this Summer. It is not Mr. Skinner's intention to remain in the continuous, as his plans call for an opening in St. Louis early in September in a new play. He will probably make his vaudeville debut at Proctor's.

A NEW VAUDEVILLE FIRM.

Ad. Carlisle, long manager of the Avenue Theatre, Pittsburg, and Jo Paige Smith, New York representative of the Harry Davis interests, have combined to establish a new vaudeville booking agency, with offices in the Knickerbocker Theatre Building. Messrs. Carlisle and Smith will control exclusively the bookings for the Avenue Theatre and the New Grand Opera House at Pittsburg, besides conducting a general booking business for other houses.

A ROMAN MUSIC HALL.

Writing from Rome, Italy, under a recent date, B. F. Keith says: "The other evening I visited the Olympia, a music hall about the size and dimensions of my first Boston house, being long and narrow. It is decorated in a light, tinselly sort of a manner, which had a pleasing effect, and was altogether in keeping with the size of the place. There was a narrow balcony, leaving room for one row of people to sit, with space for the waiters to walk behind. It is one of three houses in Rome on the European style, and is an innovation here within the past six years. The show consisted mostly of ballad singing, with a fair team of duettists and some acrobats. Admission was three and four francs in the orchestra, and one and two among the tables in the balcony. The character of the audience seemed to be good. Hanging from the proscenium arch is an open network design made of inch rope covered with red plush. In the openings were hung electric lights, which were turned on occasionally between the acts, merely, apparently, for ornamental effect.

"During the past week I visited the Argentina Theatre, which is over two hundred years old, and is used for opera not over three months in the season. It is subsidized, the management receiving 50,000 francs from the Government and 30,000 francs from the King. With this they have been able to make a little money, but of late years the house has not been very profitable. The capacity is estimated at two thousand, but it is actually about fifteen hundred. After the manner of continental theatres, it is all boxes above the first floor. The decorations are very good, and from all appearances very creditable indeed for a house of that age. The stage is much deeper than the auditorium, being 100 feet in depth and 75 feet wide. It is perfectly clean and quite the reverse of the St. Carlo, in Naples."

A NOTED TENOR IN VAUDEVILLE.

Albert L. Guille, the famous tenor who came to America with Adelina Patti, has gone into vaudeville, and has been appearing in the West

A NEW STAR IN VAUDEVILLE!

ALBERT L. GUILLE

THREE YEARS LEADING TENOR WITH

ADELINA PATTI.

Playing an unparalleled season of 12 weeks at the Orpheum, San Francisco, 2 weeks at the Masonic Roof Garden, Chicago, drawing the most exclusive audience at each appearance; and engaged at the Alhambra, Milwaukee, and Suburban Garden, St. Louis, to follow where he no doubt will repeat his former successes. He possesses a voice of volume, sweetness and strength, combined with a personal magnetism that easily places him as the Peer of Singers in Vaudeville.

Address all communications for his open time to his exclusive agent and manager, BEN HARRIS, 614 Schiller Building, Chicago, Ill.

WANTED HEADLINERS and NOVELTIES of all kinds for PARKS and SUMMER RESORTS. Send open time at once. BEN HARRIS, VAUDEVILLE AGENCY.

AUST & F. GIBBONS—TO MANAGERS: Very sorry, but have signed Peter F. Dailey with Weber and Fields for thirty five weeks.

with great success. M. Guille has had a long and varied experience, and has sung in almost every opera known to the music-loving public. He will probably be heard in some of the leading theatres of the East before long, and his remarkable voice will no doubt create a sensation.

VAUDEVILLE JOTTINGS.

Titania, the toe dancer, made a big hit at Hopkins' Duquesne Theatre, Pittsburg, during the week of June 7.

Joe J. Sullivan and Carrie Webber scored a hit last week at the Olympic in Chicago, and are at the Haymarket this week. They will remain in the West for six weeks and will return at the end of that time to fill an engagement at Proctor's in this city.

John L. Kearney, formerly of William Barry's company, is touring the Hopkins circuit with George Felix. They appear under the name of Felix and Cain.

Pearl Andrews put on burnt cork for the first time during her engagement at Lagoon Park in Cincinnati, when she presented her new act, The Old Kentucky Home, in which she impersonates an aged darky. The act made a big hit, and Miss Andrews has been engaged for a return date at the Lagoon.

Jessie Mae Hall has met with great success in vaudeville and will continue to sing in the vaudeville houses until August, when she opens with her own company.

Joseph B. Bennett, who played Uncle Josh in the Uncle Josh Spruceby company the latter part of last season, and his wife, Ada Bennett, have gone into vaudeville, presenting a jay sketch called Silas Oatcake's Reception. They are booked solid for the Summer at a number of Western parks and roof-gardens.

John W. Isham's Octoroons, of which Will H. Isham is the manager, have made a hit at Hammerstein's Olympia Roof-Garden, and will remain there indefinitely.

Lizzie Evans and Harry Mills, who have arranged to do sketches in vaudeville, are playing in Washington, D. C., this week with Robert Grau's company.

Isabelle Evesson is said to have received a tempting offer to go into vaudeville.

Ernest Hogan, author of "All Coons Look Alike to Me," and Billy McClain, the comedian and stage-manager, called at THE MIRROR office the other day. They are both under contract to play with the Black Patti's Troubadours next season, and to produce and stage-manage the show. Mr. Hogan has received a very large sum in royalties from M. Witmark and Sons as a result of their smart booming of his song. He is also the author of "Wot Yer Gwine to Tell Mars Peter at De Gate?" sung last week at Koster and Bial's by Williams and Walker.

Before Cora Routt took to singing spicy songs and defying police captains she used to be a bareback rider in Robinson's Circus. Her father and mother were circus performers, and she saw a good deal of life in the Sunny South and Woolly West before she ever saw New York or thought of meeting Captain Chapman.

Hurtig and Seamon's seventh vaudeville excursion on the steamer *Andrew M. Church* took place on Saturday last. The artists appearing were: Belle Black, Urline Sisters, Harry J. Howard, Sallie Randall, Ida Russell, Bonnie Bernard, Cooper and Stewart, and Tom Brown, the colored Chevalier.

W. H. Barber and Madeline Kilpatrick will probably do a double bicycle act in London shortly. The Kilpatricks and Barber sailed for Europe on Saturday.

Norma Echementia will make her debut in vaudeville shortly.

Robinson, Baker and Robinson will sail for Europe on June 29. They have an engagement at the Palace in London.

The new scenic set, on which Artist Lawson has been working for some time past, is being used at Keith's Union Square this week for Patrice's sketch, A New Year's Dream.

The Grand Central Palace Roof-Garden will not be run as it was last Summer with vaudeville as the attraction. It will be leased out for big meetings and gatherings of singing societies.

The Hawthorne Sisters are at Keith's in Boston this week. Next week, which will be their last in America, they will probably play at the Union Square.

Hope Booth threw up her engagement at the St. Nicholas Music Hall last week because she could not get her salary. Manager Lederer alleges that she misrepresented her act to him. The lawyers on both sides will reap a rich harvest before the case is settled.

G. Ricci, the violinist, has joined hands with W. Bechtel, formerly of Lillian Russell's company, for the purpose of doing a sketch called Saved by a Violin in the vaudeville houses.

Pauline Fletcher and Hallett Thompson will appear at Proctor's Twenty-third Street house during the week of June 28 in My Angel Wife, by Kenneth Lee.

Robert Fulgora has engaged Master Wade Cochran, the child phenomenon; Meyer Cohen, the baritone; Apollo, the wire artist; Baker and Erhart, musical team; Tom Mack, and Castellat and Hall for his Trans-Oceanics company, which is booked solid for next season.

Phyllis Rankin will make her continuous vaudeville debut at Keith's Union Square Theatre on July 4. She will do her imitation of Anna Held.

Alice E. Ives has written a sketch for two people entitled The Flirtatious Mrs. O'Hoolihan. On hearing it read Bertha Welby was so impressed with its possibilities that she commenced preparations for bringing it out on the vaudeville stage. Miss Welby has received many offers to appear at the continuous performance theatres, but owing to her inability to secure a good sketch had refused them all. She hopes to score a big hit in Miss Ives' piece.

A small fire occurred on the Casino Roof on Sunday night. A curtain took fire from a gas jet, but it was extinguished immediately, and the damage was trifling.

Mr. and Mrs. William Robyns have been playing under Robert Grau's direction recently and have appeared with his company in Philadelphia and Washington with great success.

Emilie Edwards has a letter of recommendation from G. E. Lothrop, manager of the Howard Athenæum, Boston, in which he says: "Miss Edwards is certainly a woman of great talent and does a most refined and attractive act. She has a rich contralto voice and great dramatic ability, making her one of the very best of descriptive ballad singers. I consider her a good card at the Howard or any other house." Miss Edwards is very proud of this letter.

Leona Bland has sufficiently recovered from her recent operation to be at work with her husband, Bert Howard, in their sketch, The Rube and the Kid. They were one of the features at Keith's Union Square last week and play Keith's Boston this week with the Philadelphia house to follow.

Baldwin, of Baldwin and Daly, while performing last week at the St. Nicholas Music Hall, fell and sprained his ankle.

The Moore Brothers sail for Europe on the *Paris* on June 30. They will not return to America for two seasons.

Flechtl's Tyrolean Sextet close their seven weeks' engagement at Peoria, Ill., June 26, and open at Phoenix Hill Park, Louisville, June 27. Mr. Flechtl claims to have the largest Tyrolean act in the country, singing in English and German.

A writer on one of the daily papers, who tries to be funny occasionally, criticised Leona Bland's performance at Keith's last week in a very flippant manner, using a couple of expressions which were really cruel. As Miss Bland has just recovered from a severe illness, and was not able to perform as well as usual, the criticism seems as unjust as it was heartless.

Mae Tunison, who is known in California as "The Queen of Song," is now arranging for her first coast tour. She will be seen on the Eastern circuits later on.

Angeline Norton, who is spending her vacation in Europe, has been invited to join Mr. and Mrs. B. F. Keith, who are now on the Island of Capri, in the Mediterranean.

The Martiere Sisters have just closed a successful engagement at Zittle Beach, New York. They have signed with Rolde's Bohemian Burlesquers for next season.

Louise Wills-Hepner is making a big hit out West, singing "Her Memory Brings Me No Regret." The chorus is very catchy, and the song is becoming very popular.

Gladys Lee is singing from manuscript R. M. Stult's new song, "When Nellie Was Sweet Sixteen." Mr. Stults has dedicated the song to Miss Lee.

Jessie Millar has resumed her position of cornet soloist with Barnum and Bailey's Circus. This is her third year with the circus band, and her popularity seems to be on the increase.

Bella Gold was stricken with heart disease at Bridgeport on June 17. She has been confined to her room ever since, and has had to cancel all of her Summer engagements. She hopes to recover in time to begin work in the Fall.

Gertrude Mansfield will be at Jamestown, N. Y., next week, and at London, Ontario, the two weeks following. She will then return to New York for the Summer. She will be a member of Weber and Fields' Stock company at the Broadway Music Hall next season.

Virginia Stuart will make her vaudeville debut at Proctor's on June 28. She will be assisted by Messrs. Mordaunt and Staley.

The following from the Chicago *Times-Herald* is too good to pass: "Your turn is all right, I guess," remarked the manager of a vaudeville theatre, addressing a pair of knockabout comedians, "but, for heaven's sake, why don't you get up something new? You've appeared at my house three times this season and you haven't sprung a new 'gag' nor introduced new 'business.' It is the same old thing right through, and you fellows ought to brace up and do something novel." "Go wan!" said one of the team, indignantly. "Ain't Jefferson still doin' 'Rip'?"

George F. Hall, formerly of A Man from Mexico and The Girl from Paris, has replaced Alf Hampton as assistant to Patrice, who is presenting A New Year's Dream at Keith's this week.

Laura Biggar and Burt Haverly will play their postponed engagement at Keith's Union Square on July 12.

Damon Lyon will fill a date at Keith's on August 2 as a ballad singer.

A game of push ball is a novelty at the St. Nicholas Music Hall this week. It is played by two teams of women, and the ball is more than six feet in diameter.

Anthony and Jacob Gordon, proprietors of the Clarendon Music Hall in East Thirteenth Street, were indicted last week for giving an alleged immoral performance. The evidence was supplied by Police Commissioner Moss, who visited the hall on May 22, and saw a burlesque which he considered immoral.

Devices for advertising are constantly being thought up by press agents. One of the newest is in the form of a "poem" printed on a card surrounded by a tin frame. It runs as follows:

WELL, I GUESS!

——— ——— ——— ——— is here
Triumphant from the Folies Bergère;
Played in Vienna, Berlin, "Paree,"
From Porte Saint Martin to Champs-Elysée,
Surprised the Gaité, Cirque Olympique,
Académie Royal, Gymnase-Dramatique,
Theatre-Montpensier, Opéra Français,
Luxembourg, Vaudeville, Beaumarchais,
Odeon, Funambules, Ambigu-Comique,
Petit-Lazari, Délassemenes-Musique,
And so if for "good things" and real things you thirst,
Go to Koster and Bial's on June 21st
For there, indeed, there'll be awful joy
In the character part of the Bowery Boy.
By——— ——— ———!

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—With the opening of the Summer season Hopkins' ever popular resort enters on a new career along the line of enjoyable entertainment and attractive offerings. Besides the excellent performance, the picturesque rustic garden annex offers an alluring inducement. An unusually attractive bill is prepared for the patrons this week, with Papinta, the beautiful mirror dancer, retained as the principal attraction. This re-engagement is in the nature of a recognition of popular demand. The Old Homestead Quartette, headed by R. J. Jose, the well-known tenor, adds strength to the bill. Sharp and Flatt, the inimitable musical comedians, deserve more than a line; they are both exceptionally bright young men who take pride in improving their act, and always have a novelty in a musical way. A very entertaining feature of the programme is the cinematographe, and the stock co. are appearing in Queen's Evidence. Hopkins' Lady Band plays on, and the business is big.

Clifford's Gaiety: Manager Clifford seems to have secured another success in the new burlesque, A Hot Member, which is delighting good houses. It is bright, with good snappy dialogue, catchy music, and the work of the several talented comedians of the cast. The programme says it is: "A burlesque with but little plot. The actors were handed their parts, which consisted of blank paper, and with the assistance of some talk, a growler, and several quarrels, the thing was done." This may be true, but at that Barney Fagan has written some very bright lines and songs, to say nothing of his masterly staging, which is decidedly away from old ideas. The programme embraces the hit of the preceding burlesque, the electric first part, enlivened with new music and jokes, and closes with a number of novelties, among which is a pretty song and dance called "The Wedding Bells." Henrietta Byron is seen to good advantage, George K. Fortescue is funny in his specialty and as the irrepressible young Western woman. The performance is a combination of vaudeville, minstrelsy, and burlesque, and with the following talent, together with those mentioned above, should have quite a run: Gus Bruno, James Tenbroke, Chris Bruno, Ben Shields, Frank Eagan, Charles Belmont, Mary Twohy, Bonnie Maginn, Banks Winter, John Early, E. Dicken, Will Nankeville, and others.

Chicago Opera House: This handsome vaudeville house offers Fra Diavolo. Several well-known vaudeville people are in the cast, Herbert Holcomb and Sadie Cushman, and Johnny Williams among the number. The last named has developed into a very entertaining comedian.

Olympic: Manager George Castle has an excellent co., which includes: Katie Rooney, John Harding, Harry Stanley and Adele Jackson, Billy Van, Howard and Emerson, Pete Baker, Mason and Healy, Nellie Waters, Moreland and Thompson, Albion Acrobats, May Gennell, Raymond and Clark, Florence Beach, Fonti Boni Brothers, and Ahern and Patrick.

Haymarket: A lengthy programme of continuous vaudeville is at this popular house, with that entertaining duo, Filson and Errol, at the head. Then there are John W. World, Caroline Hull, Pomeroy-Lassard Trio, Hattie Anderson, and the Bell Boy Quartette; Castellot and Hall, Kamocht, Dalton Brothers, Carter De Haven, Cummings and Knight, Gertie Harrington, Rosley and Lee, John Wright, and Kitty Gibbler.

Grand Opera House: The veriscope pictures of the Fitzsimmons-Corbett contest are drawing big houses.

Ferris Wheel Park: Manager Thomas Pryor has had some very contrary weather to contend with, but he is still hopeful, and this week starts out with a bill made up of Lawrence and Harrington, Lillie Laurel, the De Moras, Chris Lane, Wills and Barron, Frank Hammond, Gignere and Boyer, and the Lundgrens.

Sunnyside Park has vaudeville acts as the attraction.

Sam T. Jack's Opera House: This well-known burlesque theatre presents the usual double bill of vaudeville and burlesque to good business. The lively burletta, The Bashful Venus, and rather sensational pantomime, Orange Blossoms, are the two principal numbers of the bill, and several specialties are also introduced.

Masonic Temple Roof Theatre: An enjoyable programme is given this week, made up of such talent as John and Emma Ray, who are immensely funny; Carrie Scott, Walter Ellis, Jessie Mae Hall, Tacianu, Smith and Cook, and the Ladies' Orchestra, which is under the direction of Anna Miller, and that good old stand-by, the cinematographe.

Royal Music Hall: "Honey Boy" George Evans had a big testimonial last week, a host of specialty people appeared.

M. F. Young, of the Barnum and Bailey Circus, died suddenly at the Auditorium Hotel Wednesday, June 16.

The Great Northern Roof-Garden opens June 26 under the management of Samuel Rork.

Barnum and Bailey's Circus opened in Chicago June 21 for a week's stay.

Colonel John D. Hopkins has returned from the East.

HARRY EARL.

BOSTON, MASS.—Another great bill is the attraction for Keith's this week. Leonidas' cats and dogs have proved a sensation and remain another week. The other attractions are: McKee Rankin and Nance O'Neill in Counsel for the Defense, Boston Views in the biograph, McIntyre and Heath in their new sketch, the Sisters Hawthorne, James Harrigan, Bessie Gilbert, Hasson and Webb, Abacco and Page, Matthews and Harris, Bogert and O'Brien, the Blondells, Henry Armstrong, Howard and Bland, Mabel Casedy, the Two Allens, Newell and Shevette, and Louise Truax.

After the benefit to Charles H. Davis and John McVicker at the Howard Athenæum to-day the house will be closed for the Summer.

At the Palace this week May Shaw's Burlesque co. introduces Begley and Lee, Hiatt and Pearl, the California Trio, La Moyne Sisters, the Nondescripts, the Brownings, Woods and Irving, Ward and Tiffany, and Charles H. Dean and Myrtle Franks.

The vaudeville bill at Austin and Stone's is given by the Maretti Troupe, O'Brien and Jennings, Phillips and Mack, Sheehan and Lacy, Frances Harrison, the Batchelor Sisters, Kate Hope, Haynes and Decker, Kitty Fraser, the Appleton Brothers, Loftus and Collins, Rose Terry, the Foster Sisters, and Teddy Rudd.

JAY BENTON.

JERSEY CITY, N. J.—The Bon Ton Theatre will open season August 28. Treasurer Kitchen has been re-engaged. The house will be thoroughly overhauled during the Summer.

Appearing in Newark Bay Boat Club Stag 10 were Harry Cook, Fred Niblo, Payn and Crappo, Haley and Crawford, Greg Patti, Juliette Farris, Charles Seymour, and Marguerite Hensel.

Salter's Casino is doing a fair business; opening 14-19 were Ward and Lynch, Le Verde Sisters, Crawford Sisters, Joe and Fannie Fields, Annie Sall, and Mann and O'Leary. Manager George A. Clarke has booked a number of big cards for the Summer.

Bayonne Casino, under the management of Harry Gates, is doing a fine business. The openings 14-21 were Jennie Morton, Billy Wilson, W. J. Sully, Georgie Hamilton, May Bell, and the Dalys.

Reppenhagen's Boulevard Theatre presented 14-21 Maud Ricketts, James Collins, Elsie Shirk, Tom Rosley, Lucy Ray, Ed Morris, Nordheim, James Daily, George Demetrick, and Robert Garnella. The patronage is big.

John Lord's Pavilion Theatre is to open 17, a license having been secured. Lord and Rowe, Byron and Blanch are to be the cards.

John Lovely, of Hoboken, and Nora Riker, of New York, were married in Hoboken 16.

WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business good. Omene gave a very neat exhibition of sleight of hand work. The Eclair Brothers, contortionists, were of the very best ever seen here, and the Baggesens scored a hit in a clever juggling and human corkscrew act. Coming 14: Mollie Thompson, Jules and Ella Garrison, Perry and Julia Ryan, and Emma Wood, and Delman and De Ramiere.

ROCHESTER, N. Y.—Music Hall (William Kennedy, manager): Business fairly good week 14-19. The olio comprised Irene Watson, dancer; Anna Lonnborg, soprano; Vernon Sisters; Eddie Moore, comedian; Tom Hafron, one legged song and dance artist, and the Davenport Sisters, duettists.

SANDUSKY, O.—Cedar Point (Charles Baetz, manager): An excellent bill for week of 14 has been put on by this popular resort, the O'Kabe Family of Japs being the attraction. They have been a drawing card.——Johnson's Island (A. J. Nusley, manager): The large crowds that attend the two daily performances at this delightful resort show that Manager Nusley's efforts to please are appreciated. The following bill is on for week of 14: Charles W. Milton and Verna Vernell, Musical Silvo, Anna L. Bates, Lawrence and Harrington.——ITEM: An eight day bicycle race has just been booked by Manager Nusley, commencing June 27. The contestants will be Helen Baldwin, Elsie Gable, Jessie Bartlett, Babe Wellington, Lizzie Glaw, and Rose Howard.

SPRINGFIELD, MASS.—"The Show," a tent theatre, under management of W. E. Hanson, opened for the Summer on Bridge Street 14. The bill was Noona, tight wire; Mitchell and Love, comedians; Lewis and Elliott, comedy duo; Carroll and Hinde; Evelyn, balancing; Abacco and Page, acrobats. Manager Fonda, who had Gilmore's Opera House till it was burned, is assisting Mr. Hanson until he settles on his plans for next season.

VAUDEVILLE PERFORMERS' DATES.

Andrews, Pearl—Gilmore's Auditorium, Philadelphia, 21-26.
Adams and Taylor—Pastor's, N. Y., 21-26.
Ahern and Patrick—Olympic, Chicago, 21-26.
Albion Acrobats—Olympic, Chicago, 21-26.
Anderson, Hattie—Haymarket, Chicago, 21-26.
Aimee—Hopkins' Duquesne, Pittsburg, 21-26, Chester Park, Cincinnati, 28-July 3.
Angela Sisters—Koster's, N. Y., 21-26.
Adams, Geo. H.—Hanover Park, Meriden, Conn., 21-26.
Arras and Alice—Chester Park, Cincinnati, 21-26.
Blanc, Baroness—Gilmore's, Philadelphia, 21-26.
Blondells, The—Keith's, Boston, 21-26.
Bryan, Frank D.—Keith's, Philadelphia, 21-26.
Baker, Pete—Olympic, Chicago, 21-26.
Beach, Florence—Olympic, Chicago, 21-26.
Bell Boy Quartette—Haymarket, Chicago, 21-26.
Britton, Evelyn—Keith's, N. Y., 21-26.
Beaumont Sisters—Hammerstein's, N. Y., 21-26.
Boyle and Graham—Pastor's, N. Y., 21-26.
Bouffons, Three—Pastor's, N. Y., 21-26.
Bogert and O'Brien—Keith's, N. Y., 21-26.
Barnes, Hattie Delaro—Koster's, N. Y., 21-26.
Castilians, Five—Suburban Park, St. Louis, 20-26.
Clivette—Schiller, Chicago, 17-23, Masonic Roof—indefinite.
Canfield and Carleton—Orpheum, 'Frisco, 20-July 3.
Castelott and Hall—Haymarket, Chicago, 21-26.
Cummings and Knight—Haymarket, Chicago, 21-26.
Conway and Leland—Orpheum, 'Frisco, 21-July 3.
Dixon, Bowers, and Dixon—Chester Park, Cincinnati, 21-26.
Dalton Bros.—Haymarket, Chicago, 21-26.
De Haven, Carter—Haymarket, Chicago, 21-26.
De Moras, The—Ferris Wheel Park, Chicago, 21-26.
Dickson, Charles and Lillian—Keith's, N. Y., 21-26.
Deonzos, The—Keith's, N. Y., 21-26.
Diamond Comedy Four—Keith's, N. Y., 21-26.
De Witt, Josie—Hammerstein's, N. Y., 21-26.
Donnettas, Three—Hammerstein's, N. Y., 21-26.
De Filippis, The—Pastor's, N. Y., 21-26.
Dunn, Arthur and Jennie—Surburban Park, St. Louis, 20-26.
Eldridge, Press—Phoenix Hill Park, Louisville, 27-July 3.
Ely, Edgar—Koster's, N. Y., 21-26, Ottawa, 28-July 3.
Engstrom Sisters—Springfield, Mass., 21-26.
Ellis, Walter—Masonic Roof, Chicago, 21-26.
Eckert and Heck—Keith's, N. Y., 21-26.
Evans, Edward and Josie—Palace, N. Y., 21-26.
Fox, Will H.—Chester Park, Cincinnati, 21-26.
Filson and Errol—Haymarket, Chicago, 21-26.
Fonti Boni Brothers—Olympic, Chicago, 21-26.
Fletcher and Thompson—Proctor's, N. Y., 28-July 3.
Fields, Joe and Fannie—Pastor's, N. Y., 21-26.
Goggin and Davis—Palace, N. Y., May 1—indefinite.
Gautier, Emile—Koster's, N. Y., May 31-June 26.
Gennell, May—Olympic, Chicago, 21-26.
Gignere and Boyer—Ferris Wheel Park, Chicago, 21-26.
Grais, Herr—Keith's, N. Y., 21-26.
Gardner Brothers—Hammerstein's, N. Y., 21-26.
Gaiety Trio—Palace, N. Y., 21-26.
Gilson, Gertie—Palace, N. Y., 21-26.
Geraghty and Ero—Pastor's, N. Y., 21-26.
Hull, Caroline—Haymarket, Chicago, 21-26.
Hoey, Jas. F.—Koster's, N. Y., 14-26.
Howard and Bland—Keith's, Boston, 21-26.
Hayden, Ola—Chester Park, Cincinnati, 21-26.
Harrington, Gertie—Haymarket, Chicago, 21-26.
Harrigan, Edward—Gilmore's, Philadelphia, 21-26.
Harding, John—Olympic, Chicago, 21-26.
Howard and Emerson—Olympic, Chicago, 21-26.
Hammond, Frank—Ferris Wheel Park, Chicago, 21-26.
Hall, Jessie Mae—Masonic Roof, Chicago, 21-26.
Haines, Frankie—Pastor's, N. Y., 21-26.
Jackson, Adele—Olympic, Chicago, 21-26.
Jerome, William—Palace, N. Y., 21-26.
Kingsleys, The—Keith's, N. Y., 21-26.
Kokin, Prince—Keith's, N. Y., 21-26.
Kelly, Jas T.—Palace, N. Y., 21-26.
Kramer, Harry and Jennie—Pastor's, N. Y., 21-26.
Kurtz—Rigby Park, Portland, Me., 21-26, Park, Haverhill, Mass., 28-30.
Komachi, Mlle.—Haymarket, Chicago, 21-26.
Kara—Olympia, N. Y., 7-26.
Lawrence and Harrington—Ferris Wheel Park, Chicago, 21-26.
Lane, Chris.—Ferris Wheel Park, Chicago, 21-26.
Lundgrens, The—Ferris Wheel Park, Chicago, 21-26.
La Marr, Harry—Howard, Boston, 21-26.
Lane Sisters—Keith's, N. Y., 21-26.
Le Clair, John—Palace, N. Y., 21-26.
Lillie Laurell—Ferris Wheel Park, Chicago, 21-26.
Mason and Healy—Olympic, Chicago, 21-26.
Moreland and Thompson—Olympic, Chicago, 21-26.
Mitchell and Jess—Keith's, N. Y., 21-26.
Mignonette—Keith's, N. Y., 21-26.
Martelle, Nannie—Palace, N. Y., 21-26.
Mulvey and Inman—Pastor's, N. Y., 21-26.
Murray and Mack—Hopkins', Duquesne, Pittsburg, 21-26, Chester Park, Cincinnati, 27-July 3.
Meers Bros.—St. Nicholas, N. Y., 14-26.
Newsboys' Quintet—Hammerstein's, N. Y., 21-26.
Noss Family—Pastor's, N. Y., 21-26.
Nawns, The—Keith's, Boston, 28-July 3.
Oceana, Mlle.—Gilmore's, Philadelphia, 21-26.
Old Homestead Quartette—Hopkins', Chicago, 21-26.
O'Dell, Eddie—Keith's, N. Y., 21-26.
Pantzer Bros.—Keith's, Philadelphia, 21-26.
Patrice—Keith's, N. Y., 21-26.
Peabody, Wittier—Koster's, N. Y., 14-26.
Papinta—Hopkins', Chicago, 14-26.
Pomeroy-Lassaro Trio—Haymarket, Chicago, 21-26.
Reno and Richards—Keith's, Philadelphia, 21-26.
Rankin, Phyllis—Gilmore's, Philadelphia, 21-26.
Rooney, Katie—Olympic, Chicago, 21-26.
Raymond and Clark—Olympic, Chicago, 21-26.
Ray, John and Emma—Masonic Roof, Chicago, 21-26.
Roys, The—Keith's, N. Y., 21-26.
Rosebuds, Three—Palace, N. Y., 21-26.
Ransome, John W.—Koster's, N. Y., 14-26.
Rawlston, Zelma—Koster's, N. Y., 14-26.
Rosley and Lee—Haymarket, Chicago, 21-26.
Roscoes, The—Haymarket, Chicago, 21-26.
Routt, Cora—Palace, N. Y., 14-26.
Sharp and Flatt—Hopkins', Chicago, 21-26.
Stanley, Harry—Olympic, Chicago, 21-26.
Scott, Carrie—Masonic Roof, Chicago, 21-26.
Smith and Cook—Masonic Roof, Chicago, 21-26.
Schlee, Clara—Pastor's, N. Y., 21-26.
Schult's Dogs—Koster's, N. Y., 14-26.
Tacianu—Masonic Roof, Chicago, 21-26.
Trovollo—Pastor's, N. Y., 21-26.
Verdi Ladies' Quartette—Keith's, Philadelphia, 21-26.
Van, Billy—Olympic, Chicago, 21-26.
Whiting, Stanley—Koster's, N. Y., 21-26.
Wayburn, Ned—Pastor's, N. Y., 21-26.
Wood Sisters—Palace, N. Y., 21-26.
Williams and Adams—Keith's, N. Y., 21-26.
Wilks, Anna—Gilmore's, Philadelphia, 21-26.
Whitman, Frank—Gilmore's, Philadelphia, 21-26.
Waters, Nellie—Olympic, Chicago, 21-26.
World, John—Haymarket, Chicago, 21-26.
Wright and Gibbler—Haymarket, Chicago, 21-26.
Wills and Barron—Ferris Wheel Park, Chicago, 21-26.
Wolley and Sidney—Keith's, N. Y., 21-26.
Williams and Walker—Koster's, N. Y., 31-June 26.
Wills and Collins—Keith's, Philadelphia, 21-26.
Washburn Sisters—Gilmore's, Philadelphia, 21-26.

JOHN H. RUSSELL'S CASE.

The case of John H. Russell, who is a patient in the insane asylum at Middletown, has recently been brought into notoriety through newspaper articles that betrayed a total ignorance of the circumstances in which he is placed.

It was represented that Mr. Russell had been removed from Bloomingdale to a charity asylum, as the fund raised for his maintenance by a benefit some time ago was nearly exhausted; that his wife had been refused permission to see him by the asylum authorities, and that the unfortunate manager's friends were invited to send in subscriptions to rescue him from the odium of being a pauper patient.

There was not a scintilla of truth in these assertions. On December 5, 1896, Mrs. Russell informed the Actors' Fund that she was unable to provide for his care at Bloomingdale and presented a written request that that institution should pay his expenses. On the same date she consented formally to his removal from Bloomingdale to the asylum at Middletown, which is not a charitable refuge, but which is, for many reasons, preferred by the Fund officers as a retreat for its insane patients. Bartley Campbell was similarly removed from Bloomingdale to Middletown by the Fund some time before his death.

On December 10 last the Fund trustees ordered Mr. Russell's removal and assumed the expense of his care and treatment as a pay patient at Middletown. On January 11 the transfer was made, and Mrs. Russell was notified beforehand as to the date and hour.

Since that time the Fund has paid Mr. Russell's bills promptly and has furnished money on application for other necessaries besides his board and treatment.

Mrs. Russell went to Middletown recently to see her husband, and she was permitted to see him without delay. He is now in the last stages of his malady, and as the end is probably near friends who desire to visit him should do so at once. At the time the Fund assumed his care the Russell benefit money had shrunk to $61.11.

The $158 raised by subscription after the publication of the sensational articles before referred to has been turned over to the Actors' Fund, whose representative receipted for the amount as a contribution to the general treasury.

FIFTH AVENUE'S NEW LESSEE.

Last Tuesday Henry C. Miner sub-leased the Fifth Avenue Theatre for five years to Mrs. Sara E. Knowles, wife of Edwin Knowles, who is to manage the house. The new lessee took possession on Wednesday.

For three or four months, or since it became known that Mr. Miner was desirous to withdraw from the cares of management, various schemes and offers were brought to him. Two continuous performance managers wanted the Fifth, so did some music hall proprietors, so did a number of theatre managers. Mr. Miner did not wish the house to be diverted from legitimate dramatic uses, and finally he determined that rather than risk a tenant whose purposes were speculative rather than substantial he would continue to manage it himself.

Meanwhile Mr. Knowles became a bidder for the lease through his wife, and on Tuesday last the transaction was completed.

"The security given is gilt-edged," said Mr. Miner, "and I am satisfied that Mr. Knowles will maintain the standing and prosperity of the property." He sailed for Europe with Mrs. Miner on Thursday. They will be absent about three months.

Mr. Knowles intends to play a high grade of attractions. He has had many applications for time, and he has already filled a considerable portion of the season, which will begin either the last week in August or early in September.

Under Mr. Knowles' management the Fifth Avenue Theatre will have no affiliations with the Syndicate. It will be independent.

THE CASTLE SQUARE SUCCESSES.

The Castle Square Opera companies at the Academy of Music, Baltimore, and the Lafayette Square Opera House, Washington, will close their seasons on June 26. The engagements in both cities have been unqualified successes. The seasons in these cities, as originally mapped out by Manager Charles M. Southwell, were to be four weeks in each place, but the success was such as to warrant Manager Southwell in continuing for ten weeks, and it is only because of extreme warm weather that the engagements close at the end of the present week. It is the intention of the management to close these two companies for the balance of the Summer and open in the regular season at both Baltimore and Washington for indefinite runs. Manager Southwell is considering a proposition to play an entire season on the road with another Castle Square company. The success achieved by the present companies is familiar to managers in the large cities, and many have offered excellent time for short seasons. The Castle Square Opera company's policy of giving music-lovers excellent opera in English at popular prices has been a success in every way. The Philadelphia company will not close this Summer.

THE SUICIDE OF BARNEY BARNATO.

Barney Barnato, accounted to have been the richest man in the world, who committed suicide recently by leaping into the sea near Funchal, was a brother-in-law of Alice Holbrook, who appeared last season in 1999. Miss Holbrook denies the current reports that Barnato began life as a circus performer, but she says that he was at one time an amateur actor of great promise, and that his impersonation of Matthias in The Bells, given once at Johannesburg, was a most remarkable characterization. Miss Holbrook will hasten abroad to comfort her bereaved sister.

THE DEATH OF CHARLOTTE WOLTER.

Charlotte Wolter, the distinguished German tragedienne, whose portrait was printed in THE MIRROR of May 22, when mention was made of her critical illness, died at Vienna on June 14. The entire city, and in fact all Austria, was plunged in deepest mourning. Thousands of persons visited the home of the actress, where her body lay in state clad, by her own request, in the gown of Iphigenia, and the funeral was the occasion of a great public demonstration. The body was buried beside that of the actress' husband, Count Charles O'Sullivan, to whom she was married during one of her early engagements at Vienna.

Charlotte Wolter was born at Cologne, March 1, 1834. Her debut was made at Budapest, and then, after traveling with a strolling troupe, she appeared at the Carl Theatre, Vienna, and at Bruenn, where she won honors sufficient to secure an engagement at the Victoria Theatre, Berlin. Upon this appearance, although but twenty-five years of age at the time, she was at once pronounced Germany's greatest tragedienne. For two years she remained at Berlin, proceeding thence to the Thalia Theatre, Hamburg, and soon to the Hofburg Theatre, Vienna, where her extraordinary success brought her an offer from the Court Theatre of Vienna, at which house she has remained ever since, occasionally visiting other cities for brief engagements.

Frau Wolter's most celebrated impersonations were Sappho, Medea, Iphigenia, Cleopatra, and Messalina; but her skill was not confined to such characterizations, as her work in plays of the modern emotional order was such as to thrill her audiences and to add many laurels to her crown of fame. Her beautiful, sonorous voice and exceptional powers of facial expression have seldom been equaled.

MANAGER McCORMICK'S BUSY TIME.

Manager Andrew A. McCormick, of the Broadway Theatre, has so much of business to attend to these Summer days that he has forsworn his intent to explore Europe this year. Mr. McCormick has been appointed receiver of the entire American Theatre property, including the roof-garden, which is as yet untenanted, and not alone receiver of rents as has been announced. Then, too, he is deep in arrangements for next season's production of The Highwayman at the Broadway, for which he has engaged already the services of Signor A. De Novellis as conductor. Arrangements are pending for the engagement of prominent professionals for the principal roles, but Mr. McCormick acknowledges that he is at a loss where to turn for the right actress to play the strong soubrette part. "Do you know," said he to a MIRROR man, "it's an odd sensation, but I'm actually wondering where on earth to look for just the soubrette that I want? The supply in such matters generally gives the demand heavy odds, but this time I find that the demand outpoints the supply." With Oscar Hammerstein avowedly unable to find a leading woman for La Poupée, and Mr. McCormick equally unsatisfied in regard to a soubrette for The Highwayman, much opportunity looms ahead for the development of hitherto unsuspected talent.

A GOOD COMBINATION OF THEATRES.

M. H. Burgunder has secured control of the new theatre being erected at Wilkes-Barre, Pa., to be known as the Nesbitt. He is also the lessee of the Grand Opera House, Wilkes-Barre, Pa., and in conjunction with Wagner and Reis has secured control of the Lyceum Theatre, formerly the Frotheringham, and Academy of Music at Scranton, Pa. The Lyceum, Scranton, and the New Nesbitt, Wilkes-Barre will play only high class attractions at prices ranging from 25 cents to $1 or over, as the merit of the attraction may warrant. The Academy of Music, Scranton, and the Grand Opera House, Wilkes-Barre, will play all regular priced attractions.

Mr. Burgunder will be the general manager of these theatres. The bookings will be done by M. Reis, of Wagner and Reis.

THE PLAYERS' HOLIDAY.

John Palmer is at Palmer Villa, Roseville, N. J., for the Summer, having secured a beautiful home by the proceeds of his song, "The Band Played On."

Hattie E. Schell is in the Berkshire Hills, but will go yachting later in the Summer.

John W. Burton is at Sea Isle City, N. J.

Kate Claxton is a member of the Larchmont dramatic colony.

Howard P. Taylor has just returned from a brief sojourn at College Point with several fish stories and a thrilling yachting tale of a hairbreadth escape from the tumbling billows of the Sound.

Harry C. Kennedy is reveling in the sylvan wildness of the Rangeley lakes in Maine.

A. Judah is tricking the timorous trout of Lake Ronkonkoma, N. Y., with success which he avers is wonderful.

Mr. and Mrs. Hollis E. Cooley (Lillian Cooley) are whiling away the Summer days at Rockaway Beach. They are stopping at Dr. Lusk's cottage.

Mrs. and Mrs. Garland Gaden have been recreating at Morton Park, near Chicago. They will come East this week to arrange in New York for the coming season, and to rest for the remainder of the Summer at Atlantic City.

Roselle Knott left on Saturday for her home at Hamilton, Canada. She will spend the Summer at Ontario Beach.

S. M. Frendenberg, of the A. S. Seer Print, sailed June 19 for Carlsbad, Germany. He will probably spend six weeks at the springs, a visit to Paris and London to follow.

WITHDRAWS FROM THE SYNDICATE.

The Lyceum Theatre at Baltimore has been withdrawn from the Syndicate. The fact was made known a few days ago. THE MIRROR'S correspondent at Baltimore telegraphed the particulars yesterday as follows:

"The breach occurred last week. John W. Albaugh, Jr., and Company have leased the Lyceum Theatre absolutely from John W. Albaugh, Sr. They will engage a first-class stock company to place in it next season to present popular plays as well as desirable new plays.

"Mr. Albaugh gives as a reason for abandoning the Syndicate that Messrs. Nixon and Zimmerman control the Academy of Music, and that house very naturally is especially favored in the bookings. Besides, if these gentlemen look after the Academy properly they cannot give the Lyceum sufficient attention to assure it prosperity.

"Last season the Lyceum's bookings were made by the Syndicate. The result was that the Lyceum was closed a good deal of the time. As a matter of fact, it was open but fourteen weeks all told. The stock company will open late in September. Popular prices will be the policy."

The Syndicate's bookings for the Lyceum next season, it is learned, were no better than those of last season. With no prospect of improvement Mr. Albaugh concluded to break away.

THE SCENIC PAINTERS.

Merry, De La Harpe, Volz, and Merry have been awarded contract for the spectacular production of Captain Cook at Madison Square Garden July 7.

Percy H. Cotter, of Boston, Mass., reports bright prospects for next season.

Hugh Logan Reid has signed to paint the entire stock of scenery and curtain for the new Wieting Opera House, Syracuse.

Josef Physioc is painting some very artistic scenes for Eugene Sanger.

Harley Merry and M. E. Bloom will represent the Scenic Painters, Local 38, at the National Convention of Theatrical Stage Employees, at Buffalo, July 19.

Samuel W. Brooker, of the Grand Opera House, Boston, Mass., has several large contracts on which he and his son, Charles Brooker, will work this Summer.

MIRROR CALLERS.

Among those who visited THE MIRROR office during the week were:

James Young, Sidney Ossoski, H. C. Schwab, John Jack, Wallace Henderson, Walter Vincent, W. S. Gill, Alf. A. Boshell, Edward Hirsch, Cassius Quinby, Horace Thrum, Thomas E. Roberts, John Gibson, Hardy Vernon, Harry Levey, V. M. De Silke, Lawrence Hanley, Forrest Seabury, William Richardson, Ernest Warde, Ralph Lewis, Harry Blake, Harry Sweatman, A. M. Griswold, Robert Elliott, George Murphy, C. Handyside, George Franklin, Edward Powers, E. L. Duane, Macey Harlan, Emmett King, Sydney Price, E. P. Mason, Harry Reid, George Hoperaft, P. D. Fisher, William Farnum, A. J. Lyman, Walter Hayes, Charles P. Gilmore, Ed Schilling, Harold Tomkins, John Downey, E. M. Favre, C. L. Allen, Richard Carl, J. H. Decker, Sheridan Block, J. B. Atwell, Charles Candor, J. Martin, W. J. Ringland, Victor V. Vass, W. H. Post, Sam Fisher, W. E. Flack, Noah Brandt, W. S. Butterfield, Vincent Bradley, Morgan E. Coman, Henry Dunkinson, W. F. Condit, W. H. Greer, Jules Greer, William Hopper, George Fairchild, James Delvin, Richard Raymond, Thomas McLarney, Frank Farrington, Al. Finch, Ed Mooney, J. B. Bradly, Walter Chester, Charles H. Green, J. B. Curran, William Redmund, Frank Doane, June Stone, Edward Fuller, T. T. Whiting, Charles Yates, Jay Hunt, James Lackaye, J. C. Brell, Frank H. Crane, Burry Dasent, Arthur Larkin, Lyster Sandford, Pony Mooney, David Miles, William Bonelli, Clayton Legge, Mike Coyne, C. M. Pyke, William Bates, J. Ed. Donnelly, C. J. Burbridge, Henry Lee, Harry Rogers, Ben Dillon, L. Maurice, Charles Wayne, Edna Brothers, Melythe Adams, Sylvia Denton, Ethel Browning, Dora Goldthwaite, Harriet Bond, Ethel Marlowe, Olga Lambert, Josie Harvey, Myrtle May, Mary Asquith, Bessie Sears, Adele Clarke, Mabel Wright, Trixie Friganza, Winnifred, Alice Irving, Merred France, Henrietta Lee, Mayme Kealty, Lola Morrisse, Jennie Bartin, Marie Carlyle, Julia Romaine, M. Blyth, Estelle Sprague, Ruth Richards, Mary Breyer, Edna Scott, Gladys Earlcott, Miss Evans, Frankie Cole, May Vokes, Lucia Hartford, Mrs. E. A. Eberle, Sara E. R. Schenck, Flo Neilson, Violet Campbell, R. Gay, Kate Trayer, Coralie Clifton, Jennie Weatherby, Lizzie Ulmer, May Jordon, Frankie St. John, Dorothy Usner, Mrs. John Kennedy, Maud Beam Storer, Frances Gale, Mrs. Summerfield, Ellen Mortimer, Jennie O'Brien, Ida Post, Carrie Winship, Floy Crowell, Henrietta Lee, Amy Lee, Amy Ames, Camille Porter, Elma Gillette, Gertrude Perry, Lydia Payne, Mrs. Russell Bassett, Minnie McEvoy, McCoy Sisters.

AN OLD ROAD MADE NEW.

And now another joke is taken away from the already heavily afflicted paragrapher and specialty artist. No more can either ring the changes on that time-honored old minstrel joke about the man who wanted to go to Chicago "the worst way," and was directed to the B. & O. station, for the work of straightening the curves, which were at once the delight and the horror of all through passengers on the "picturesque B. & O." is about concluded, and the trip through the mountains no longer reminds one of crossing the English channel on a particularly rough day.

This will be welcome news to the general public and to B. & O. enthusiasts—people who would not take any other route to their destinations if the B. & O. would possibly serve them. These are mostly passionate admirers of natural scenery, to whom the gigantic panorama along the B. & O. route can never become stale. Indeed, why should it, when it is never twice the same? Scenery on a scale of such immensity is like the ocean in its susceptibility to change. Not only with the seasons, but with the days, does its beauty vary. And even through a Summer day it is never the same scene an hour at a time. Like a kaleidoscope, which the slightest alteration in position occasions a totally new view, so the forests and the mountains along this scenic route assume wholly new appearances with every passing cloud and every weather condition.

Now that the exaggerated bugbear of the B. & O. curves has been finally disposed of, and its road-bed made second to none, the excellence of its equipment and the peculiarly "make-yourself-comfortable—we'll-do-everything-we-can-for-you" atmosphere which surrounds the traveler the instant he steps aboard a through train on this road will shortly double and treble the number of B. & O. enthusiasts, to whom the journey over mountains is less a journey than a pleasure.—*The Pittsburg Star*, June 5, 1897.

PAIN'S FIREWORKS AT MANHATTAN BEACH.

The Greco-Turkish war is the subject of Pain's spectacular production at Manhattan Beach this year. The performance opened the season there last Saturday evening. The air was somewhat chilly for the occasion, but a large audience was present. The spectacle is on the lines of Pain's former productions, with the recent conflict between Greece and Turkey used as the story. There were some entertaining specialties, a high dive and the usual elaborate display of set pieces and aerial pyrotechnics.

AMONG THE DRAMATISTS.

Charles H. Hoyt's next farce will be called A Run for the Train.

David Belasco has completed a farcical comedy for production next season.

Eleanor Merron has sold a sketch called A Century Run to Mary Campbell for vaudeville use.

W. H. Post is writing a comedy for May Vokes, who will star next season.

Leo Deitrichstein and B. B. Valentine's play, A Southern Romance, to be produced by Max Bleiman, will introduce, it is said, a real horse and a real locomotive in an elopement scene.

Glen McDonough's new farce is entitled The Marquise Michigan.

Sheridan Block, at liberty. Actors' Soc'y or Agts.

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